AUSTRALIA 90c/NEW ZEALAND $1.20/MALAYSIA $2.60/USA $2.00 (by air)

DECEMBER 8, 1984 45p WEEKLY

MELODY MAKER

1000 MEXICANS
THE REDSKINS
ANTHONY MORE
NEIL

BAND AID

BOB GELDOF: CHIEF OF RELIEF
CENTRE PAGES

Bob Geldof and Midge Ure photographed by Brian Aris

LIVE Spandau Ballet Alison Moyet Fab T-birds Bronski Beat Paul Young

CHARTS

SINGLES · UK

1	(10)	**THE POWER OF LOVE**	Frankie Goes to Hollywood/ZTT
2	(2)	**I SHOULD HAVE KNOWN BETTER**	Jim Diamond/A&M
3	(4)	**SEX CRIME (1984)**	Eurythmics/Virgin
4	(3)	**THE RIDDLE**	Nik Kershaw/MCA
5	(1)	**I FEEL FOR YOU**	Chaka Khan/Warner Bros
6	(14)	**TEARDROPS**	Shakin' Stevens/Epic
7	(7)	**HARD HABIT TO BREAK**	Chicago/Full Moon
8	(16)	**LOUISE**	Human League/Virgin
9	(15)	**I WON'T RUN AWAY**	Alvin Stardust/Chrysalis
10	(11)	**LET IT ALL BLOW**	Dazz Band/Motown
11	(6)	**NEVER ENDING STORY**	Limahl/EMI
12	(18)	**ALL JOIN HANDS**	Slade/RCA
13	(8)	**CARIBBEAN QUEEN**	Billy Ocean/Jive
14	(5)	**THE WILD BOYS**	Duran Duran/EMI
15	(26)	**FRESH**	Kool & The Gang/De-Lite
16	(23)	**ONE NIGHT IN BANGKOK**	Murray Head/RCA
17	(9)	**TREAT HER LIKE A LADY**	Temptations/Gordy
18	(28)	**LIKE A VIRGIN**	Madonna/Sire
19	(38)	**DO THE CONGA**	Black Lace/Flair
20	(13)	**I'M SO EXCITED**	Pointer Sisters/Planet
21	(30)	**RESPECT YOURSELF**	The Kane Gang/Kitchenware
22	(25)	**INVISIBLE**	Alison Moyet/CBS
23	(–)	**WE ALL STAND TOGETHER**	Paul McCartney/Parlophone
24	(21)	**HALF A MINUTE**	Matt Bianco/WEA
25	(37)	**WHERE THE ROSE IS SOWN**	Big Country/Mercury
26	(33)	**THE MEDAL SONG**	Culture Club/Virgin
27	(35)	**WARNING SIGN**	Nick Heyward/Arista
28	(17)	**THE WANDERER**	Status Quo/Vertigo
29	(–)	**DO THEY KNOW IT'S CHRISTMAS/FEED THE WORLD**	Band Aid/Mercury
30	(–)	**ROUND THE WORLD**	Spandau Ballet/Reformation
31	(12)	**FREEDOM**	Wham!/Epic
32	(–)	**LAY YOUR HANDS ON ME**	Thompson Twins/Arista
33	(19)	**GIMME ALL YOUR LOVIN'**	ZZ Top/Warner Bros.
34	(49)	**NO MERCY**	Stranglers/Epic
35	(34)	**CLOSE (TO THE EDIT)**	The Art of Noise/ZTT
36	(–)	**EVERYTHING MUST CHANGE**	Paul Young/CBS
37	(32)	**PRIVATE DANCER**	Tina Turner/Capitol
38	(–)	**THANK GOD IT'S CHRISTMAS**	Queen/EMI
39	(46)	**LOVELIGHT IN FLIGHT**	Stevie Wonder/Motown
40	(–)	**SEPTEMBER SONG**	Ian McCulloch/Korova
41	(–)	**SHOUT**	Tears For Fears/Mercury
42	(41)	**NO MORE LONELY NIGHTS**	Paul McCartney/Parlophone
43	(43)	**IT AIN'T NECESSARILY SO**	Bronski Beat/Forbidden Fruit
44	(44)	**NELLIE THE ELEPHANT**	Toy Dolls/Volume
45	(–)	**TONIGHT**	David Bowie/EMI America
46	(–)	**I WOULD DIE 4 U**	Prince/Warner Bros
47	(40)	**I JUST CALLED TO SAY I LOVE YOU**	Stevie Wonder/Motown
48	(36)	**KEEP ON KEEPIN' ON**	The Redskins/London
49	(24)	**LOVE'S GREAT ADVENTURE**	Ultravox/Chrysalis
50	(–)	**THE LAST FAREWELL**	Elvis Presley/RCA

ALBUMS · UK

1	(1)	**MAKE IT BIG**	Wham!/Epic
2	(20)	**THE HITS ALBUM**	Various/CBS/WEA
3	(2)	**ALF**	Alison Moyet/CBS
4	(4)	**WELCOME TO THE PLEASURE DOME**	Frankie Goes To Hollywood/ZTT
5	(–)	**NOW, THAT'S WHAT I CALL MUSIC 4**	Various/Virgin/EMI
6	(5)	**THE COLLECTION**	Ultravox/Chrysalis
7	(6)	**ELIMINATOR**	ZZ Top/Warner Bros
8	(3)	**DIAMOND LIFE**	Sade/Epic
9	(7)	**HATFUL OF HOLLOW**	The Smiths/Rough Trade
10	(8)	**ARENA**	Duran Duran/EMI
11	(10)	**TREASURE**	Cocteau Twins/4AD
12	(12)	**GIVE MY REGARDS TO BROAD STREET**	Paul McCartney/Parlophone
13	(22)	**THE RIDDLE**	Nik Kershaw/MCA
14	(13)	**BAD ATTITUDE**	Meat Loaf/Arista
15	(19)	**SHAKIN' STEVENS GREATEST HITS**	Shakin' Stevens/Epic
16	(17)	**1984**	Eurythmics/Virgin
17	(27)	**THE ART GARFUNKEL ALBUM**	Art Garfunkel/CBS
18	(9)	**I FEEL FOR YOU**	Chaka Khan/Warner Bros
19	(–)	**YESTERDAY ONCE MORE**	Carpenters/EMI
20	(–)	**12 GOLD BARS VOLUME 2**	Status Quo/Vertigo
21	(15)	**THE UNFORGETTABLE FIRE**	U2/Island
22	(–)	**THE TWELVE-INCH ALBUM**	Howard Jones/WEA
23	(–)	**DON'T SUPPOSE**	Limahl/EMI
24	(14)	**AURAL SCULPTURE**	Stranglers/Epic
25	(–)	**2.00 AM PARADISE CAFE**	Barry Manilow/Arista
26	(–)	**ALL THE HITS**	Eddy Grant/K-Tel
27	(16)	**PERFECT STRANGERS**	Deep Purple/Polydor
28	(11)	**REAL TO REEL**	Marillion/EMI
29	(28)	**WAKING UP WITH THE HOUSE ON FIRE**	Culture Club/Virgin
30	(–)	**LOVE SONGS – 16 CLASSIC HITS**	Stevie Wonder/Telstar

Limahl

US Singles

1 (2) **I FEEL FOR YOU, Chaka Khan,** Warner Bros
2 (1) **WAKE ME UP BEFORE YOU GO GO, Wham!,** Columbia
3 (5) **OUT OF TOUCH, Daryl Hall & John Oates,** RCA
4 (4) **STRUTT, Sheena Easton,** EMI America
5 (6) **THE WILD BOYS, Duran Duran,** Capitol
6 (3) **PURPLE RAIN, Prince,** Warner Bros
7 (7) **BETTER BE GOOD TO ME, Tina Turner,** Capitol
8 (9) **COOL IT NOW, New Edition,** MCA
9 (–) **LIKE A VIRGIN, Madonna,** Sire
10 (–) **WE BELONG, Pat Benatar,** Chrysalis

● *Cash Box chart*

US Albums

1 (1) **PURPLE RAIN, Prince,** Warner Bros
2 (2) **BORN IN THE USA, Bruce Springsteen,** Columbia
3 (3) **PRIVATE DANCER, Tina Turner,** Capitol
4 (4) **VOLUME ONE, The Honeydrippers,** Es Paranza
5 (5) **THE UNFORGETTABLE FIRE, U2,** Island
6 (6) **THE WOMAN IN RED, Soundtrack,** Motown
7 (9) **I FEEL FOR YOU, Chaka Khan,** Warner Bros
8 (8) **BIG BAM BOOM, Daryl Hall & John Oates,** RCA
9 (7) **SPORTS, Huey Lewis & The News,** Chrysalis
10 (–) **LIKE A VIRGIN, Madonna,** Sire

● *Cash Box chart*

Reggae

1 **POLICE OFFICER, Smiley Culture,** Fashion
2 **UNDER MI SENSI, Barrington Levi,** Time
3 **ONE IN A MILLION, Half Pint,** Greensleeves
4 **BABY LOVE, Winston Reedy,** Inner Light
5 **BIG 'N' BROAD, Papa Levi,** Island
6 **DO GOOD, Frankie Paul,** Greensleeves
7 **SHOULD I, Maxi Priest,** Level Vibes
8 **WE BELONG TOGETHER, Sandra Reid,** Sir George
9 **RUNNING AROUND, One Blood,** White
10 **THE RIGHT FLIGHT, Dennis Brown,** Yvonne Special

● *Chart compiled by Danny at DB Records, 88 Evelina Road, Nunhead, London SE15.*

Video

1 **END OF THE ROAD, Status Quo,** Videoform
2 **REWIND, The Rolling Stones,** Vestron
3 **LABOUR OF LOVE, UB40,** Virgin
4 **LIVE AT RED ROCKS, U2,** Virgin
5 **DEAF NOT BLIND, Motorhead,** Palace
6 **INSTANT PICTURES, Japan,** Virgin
7 **THIS IS ELVIS, Elvis Presley,** WHV
8 **LIVE, Venom,** Polygram
9 **HEARTBEAT CITY, The Cars,** WHV
10 **SYNCHRONICITY, Police,** A&M

● *Chart supplied by Virgin Record and Tape Shops.*

UK Soul

1 (2) **TREAT HER LIKE A LADY, Temptations,** Gordy
2 (1) **I FEEL FOR YOU, Chaka Khan,** Warner Bros
3 (3) **LET IT ALL BLOW, Dazz Band,** Motown
4 (4) **CARIBBEAN QUEEN, Billy Ocean,** Jive
5 (9) **MATT'S MOOD, The Breakout Krew,** London
6 (7) **KEEPING SECRETS, Switch,** Total Experience
7 (6) **HALF A MINUTE, Matt Bianco,** Warner Bros
8 (8) **GEORGY PORGY, Charme,** RCA
9 (–) **FRESH, Kool & The Gang,** De-Lite
10 (5) **GOTTA GET YOU HOME TONIGHT, Eugene Wilde,** Fourth & Broadway

Heavy Metal

1 **UNDER PRESSURE, ZZ Top, from "Eliminator",** Warner Bros
2 **GIMME ALL YOUR LOVIN', ZZ Top,** Warner Bros
3 **THE WANDERER, Status Quo,** Vertigo
4 **ACES HIGH, Iron Maiden,** EMI
5 **HOT FOR TEACHER, Van Halen, from "1984",** Warner Bros
6 **UNDER THE GUN, Kiss, from "Animalize",** Vertigo
7 **WHERE THE ROSE IS SOWN, Big Country,** Mercury
8 **JUMPIN' THE GUN, Meat Loaf, from "Bad Attitude",** Arista
9 **STRANGER IN TOWN, Toto,** CBS
10 **SCHOOL DAZE, WASP,** EMI

● *Chart supplied by Steve and Norm, Powerhouse Roadshows, 202 Oakleigh Rd North, London N20.*

Club

1 **TREAT HER LIKE A LADY, Temptations,** Gordy
2 **HALF A MINUTE, Matt Bianco,** WEA
3 **LET IT ALL BLOW, Dazz Band,** Motown
4 **I FEEL FOR YOU, Chaka Khan,** Warner Bros
5 **CARIBBEAN QUEEN, Billy Ocean,** Jive
6 **LOVELIGHT IN FLIGHT, Stevie Wonder,** Motown
7 **KEEPING SECRETS, Switch,** RCA
8 **WE ARE FAMILY, Sister Sledge,** Cotillion
9 **FRESH, Kool & The Gang,** De-Lite
10 **NAUGHTY TIMES, Cutty,** Cooltempo

● *Chart supplied by The Spider, The Dun Cow, Old Kent Road, London.*

INDIE · SINGLES

1 **MY BABY IN BLACK, Brilliant Corners** — Beggars Banquet
2 **UPSIDE DOWN, Jesus & Mary Chain** — Creation
3 **THE AMAZING ADVENTURES OF JOHNNY THE DUCK, Cult Maniax** — Xcentric Noise
4 **STRIKE, The Enemy Within** — Rough Trade
5 **THE ENDS OF THE EARTH, The English Dogs** — Rot
6 **LIFE'S A SCREAM, A Certain Ratio** — Factory
7 **THE GREEN FIELDS OF FRANCE, The Men They Couldn't Hang** — Imp
8 **NELLIE THE ELEPHANT, The Toy Dolls** — Volume
9 **SOMETHING TO DO, Buba And The Shop Assistants** — Villa 21
10 **CHRISTIAN SAYS, Tones On Tail** — Beggars Banquet
11 **RATS, Subhumans** — Bluurg
12 **THE PRICE, New Model Army** — Abstract
13 **HOLOCAUST, Pauline Murray & The Storm** — Pole Star
14 **SUZI, Newtown Neurotics** — No Wonder
15 **HOLLOW EYES, Red Lorry Yellow Lorry** — Red Rhino
16 **TRASH ON THE TUBE, Four On Four** — Big Beat
17 **BLASPHEMOUS RUMOURS, Depeche Mode** — Mute
18 **OUT OF THE FLESH, Chakk** — Double Vision
19 **CALL FOR THE ESCAPE ROUTE, The Fall** — Beggars Banquet
20 **BEWARE THE LINES, Yeh Yeh Noh** — Intake

● *Chart compiled by Revolver Records, 1 Berkeley Crescent, Clifton, Bristol.*

INDIE · ALBUMS

1 **PLAYING WITH FIRE, The Disrupters** — Radical Change
2 **THE NORWICH TAPES VOL. 1, Various** — Nation Sounds
3 **HATFUL OF HOLLOW, The Smiths** — Rough Trade
4 **TREASURE, Cocteau Twins** — 4AD
5 **NATURAL HISTORY, March Violets** — Rebirth
6 **STAMPEDE, Meteors** — Mad Pig
7 **ACID BATH, Alien Sex Fiend** — Cherry Red
8 **BULLSHIT DETECTOR 3, Various** — Crass
9 **SLOW TO FADE, Red Guitars** — Red Rhino
10 **PAY IT ALL BACK, Various** — On U Sound
11 **SEX BEAT, Gun Club** — Lolita
12 **KILL BY REMOTE CONTROL, Toxic Reasons** — Alternative Tentacles
13 **THE CURSE, The Higsons** — Upright
14 **ME AND JANE IN A PLANE, Vintage Hot Orchestra** — Vintage Hot
15 **ATOM DRUM BOP, Three Johns** — Abstract
16 **ALL PART OF GROWING UP, The Lost Cherries** — Fight Back
17 **SHORT SHARP SHOCK, Chaos UK** — Riot City
18 **SMELL OF FEMALE, The Cramps** — Big Beat
19 **THE STRANGE IDOLS PATTERN, Felt** — Cherry Red
20 **IT'LL END IN TEARS, This Mortal Coil** — 4AD

● *Chart compiled by 3 Swan Lane, Norwich, Norfolk.*

READERS CHART

1 **EYES IN THE BACK OF YOUR HEAD, Addicts**
2 **JEALOUSY, Sid Presley Experience**
3 **TITLE MUSIC FROM CLOCKWORK ORANGE, Walter Carlos**
4 **I'LL BE YOUR MIRROR, The Velvet Underground**
5 **DOPE FOR GUNS, The Ruts**
6 **TOO DRUNK TO F***, Dead Kennedys**
7 **FRIDAY'S CHILD, Nancy Sinatra**
8 **PEACHES, The Stranglers**
9 **NINTH SYMPHONY, SECOND MOVEMENT, Ludwig Van Beethoven**
10 **WHY D'YA DO IT?, Marianne Faithful**

"Oi! Your reader's charts are getting *too* embarrassing to be true," writes Charlotte from Wembley. "If it's not some Buddhist Monk from Streatham raving on about Iron Maiden, it's an Alien Sex Fiend wetting her knickers over that bloke from The Cure. Smarten yourselves up boys and girls and print a little culture for a change."

Strong stuff, Charlotte. Your wish is our command. And just so we'll know what the discerning Wemblyite likes to do when she'd not grooving to "The Planet Suite", she's like us to know that she's "aged 16 and three days, likes bashing and writing wanky reader's charts for wanky papers, dislikes Hanoi Rocks, middle-aged rock musicians/journalists and the last train home."

Sounds a wee bit Exeter sidings to us, Char.

● ***SEND your Top 10 plus your photo and biographical details, interests, etc, to Readers' Chart, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU.***

FRANKIE GOES HOME

FRANKIE GOES TO HOLLYWOOD are set for three Christmas concerts in Liverpool – as exclusively predicted by the MM two weeks ago.

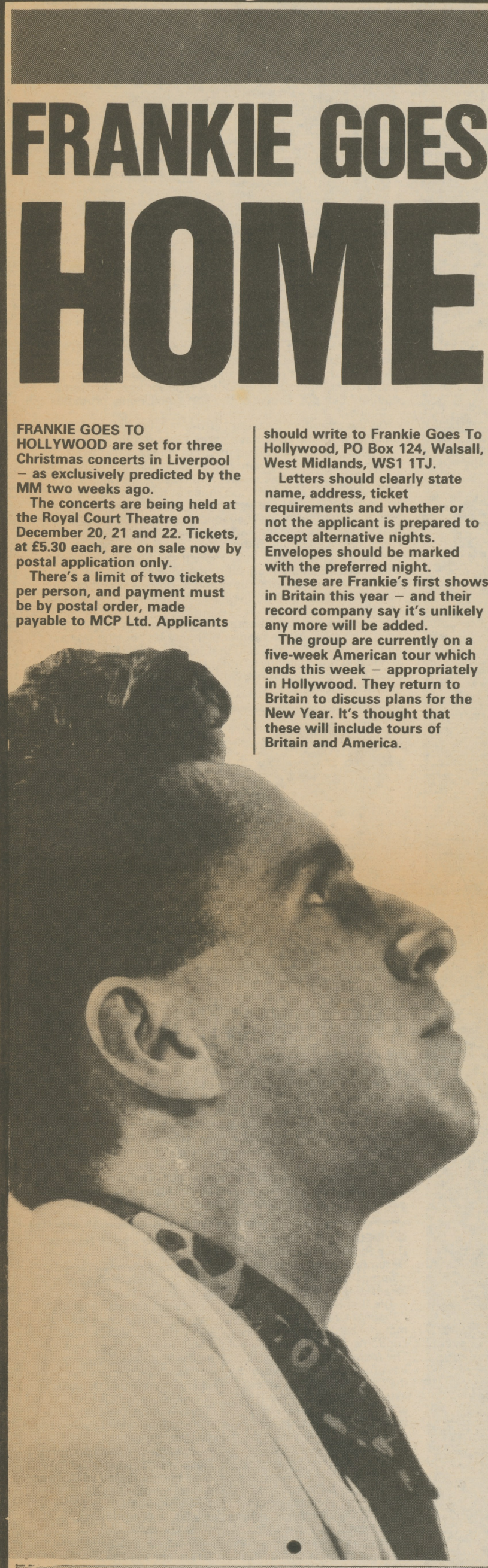
The concerts are being held at the Royal Court Theatre on December 20, 21 and 22. Tickets, at £5.30 each, are on sale now by postal application only.

There's a limit of two tickets per person, and payment must be by postal order, made payable to MCP Ltd. Applicants should write to Frankie Goes To Hollywood, PO Box 124, Walsall, West Midlands, WS1 1TJ.

Letters should clearly state name, address, ticket requirements and whether or not the applicant is prepared to accept alternative nights. Envelopes should be marked with the preferred night.

These are Frankie's first shows in Britain this year – and their record company say it's unlikely any more will be added.

The group are currently on a five-week American tour which ends this week – appropriately in Hollywood. They return to Britain to discuss plans for the New Year. It's thought that these will include tours of Britain and America.



No more Hope

THE Hope And Anchor – for years one of London's most popular live music venues – has lost its last battle against closure.

The pub in Upper Street, Islington, has been in financial trouble for some time, and musicians have organised a string of benefit gigs on its behalf. But the latest series of fund-raisers have not raised enough money to keep the Hope alive.

Tenant John Eichler – speaking on behalf of his wife Sue and partner Simon – said this week: "We had our last gig on Sunday with Turkey Bones & The Wild Dogs. We don't know what's going to happen next. We've just heard that somebody with a lot of money in the music business is going to take it over and carry on as a music house, so we're really pleased about that.

"We'd like to say thank you to the bands and customers and chums for their friendship and support, especially over the last six months.

"But we'd also like people to know that we're not going to stay down for long. Simon and I are going to do a bit of promoting."

The first venture is a concert by Serious Drinking and Hackney 5-0 at the Kings Cross Bell this week.

More of the meat

THE Meat Loaf tour goes on and on. Not content with selling out 33 dates in Britain over Christmas, the group have added another half dozen gigs for the New Year.

They augment their London Hammersmith Odeon engagements on December 3 and 4 with new shows at the same venue on February 2, 3 and 4. Tickets are £8.50, £7.50 and £6.50, on sale now.

There are also extra concerts at Ipswich Gaumont (February 6), Manchester Apollo (7) and Newcastle City Hall (8). Tickets for all three shows are £7.50, £6.50 and £5.50 from box offices and usual agents.

Meanwhile, Meat Loaf release a follow-up to "Modern Girl". "Nowhere Fast" comes out to coincide with the British dates.

Fans for the memory

MALCOLM MCLAREN'S second LP, "Fans", is released by Charisma/Virgin on December 10. Recorded in New York and produced by Robbie Kilgore, it features McLaren's hit single "Madam Butterfly" plus his new single "Carmen". Other new tracks include "Boy's Chorus", "Lauretta" and "Death Of Madam Butterfly".

The album, inspired by McLaren's recent romance with opera, is the follow-up to "Duck Rock", his highly-successful plundering of New York dance and Burundi chants.

The Council Collective . . . in part

Weller's anger over death of taxi driver

PAUL WELLER last week withdrew his support for the miners following the death of a taxi driver in South Wales – but now he's changed his mind.

Weller cancelled a single in aid of the miners when news of the killing broke.

However, on Monday he told MM he is to continue with the project, but profits are to be split between the miners and the taxi driver's widow.

Weller had earlier announced that a specially-recorded song, "Soul Deep", was being rushed out to raise money for the Women Against Pit Closures group. All record and publishing royalties were to be given to the organisation, and Polydor Records had agreed to give an upfront advance so that cash could be donated before Christmas.

The single, to be released under the banner of The Council Collective, features Junior, Jimmy Ruffin, Dee C. Lee, Vaughn Toulouse and Dizzy Heights, and Len Chignoli from Animal Nightlife as well as The Style Council. It was mixed by Martin Ware from Heaven 17.

However, at the last minute Weller dramatically withdrew the single. Polydor Records originally told MM that this was because of the death of a taxi-driver taking a working miner to a South Wales pit, when a concrete post was thrown at the cab from an overhead bridge.

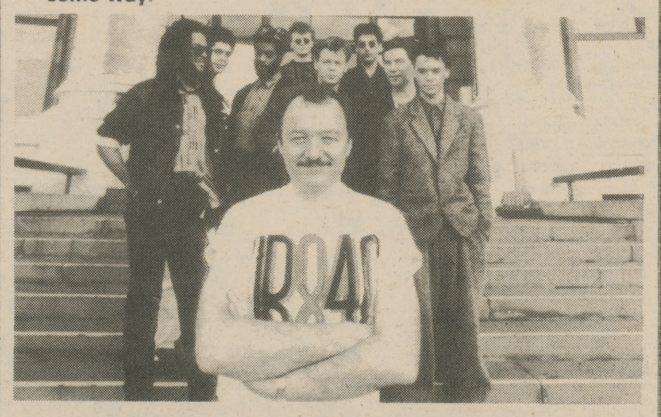
Now Weller says: "The aim of this record was to raise money for the striking miners and their families before Christmas, but obviously, in light of the tragic and disgusting event of last week, we will also give some of the money to the widow of the man killed in Wales.

"We do support the miners' strike, but we do *not* support violence. Things like that help no one and create further division among people.

"The whole record is about solidarity or, more to the point, getting it back! If the miners lose the strike the consequences will be felt by all the working classes which is why it is so important. But this sort of violence will only lead to deceit as all violence does."

Recording and publishing royalties are now being split between Women Against Pit Closures and the widow of the cab driver killed. The seven-inch includes "Soul Deep Parts One & Two" and the 12-inch "Soul Deep" and "A Miner's Point."

Two days before his change of heart, Weller had this to say: "The whole idea was to get a record out before Christmas for the miners to raise money obviously, but also to hopefully to create more publicity for them in some way."



Ken joins UB40

UB40 have decided to back the GLC in its fight against abolition.

They've invited GLC leader Ken Livingstone to appear with them on stage at their Hammersmith Odeon concert on December 17.

Ken will make a speech before the band start their set, and he aims to tell the audience what the GLC abolition will mean to them.

"The Government is trying to give the GLC its UB40," said Ken. "It's marvellous and more than appropriate that this top group of the same name is joining the fight to stop the GLC being made redundant.

"Abolition will hit London's young people as hard as everyone else. Pop fans are going to find it more expensive to travel to concerts as bus and train fares soar, and it will mean an end to the many GLC backed music festivals and events which they've been able to enjoy up until now."

FAST • FORWARD

The Cult

The odd couple

BIG COUNTRY have chosen an unlikely pair of bands as support on the second leg of their British tour.

The Cult have been invited to play with Big Country in Birmingham (December 10), Brighton (11) and Wembley Arena (13). And the **Anti-Nowhere League** have been asked to play at Wembley on December 14.

The Cult, currently headlining a tour around Britain, are about to release a new single, "Resurrection Joe". Out on December 14, the single was produced by Stones' "Undercover" man Chris Kimsey. It's backed with a "Hep Cat" mix of the A side, and comes out in seven and 12-inch versions as well as limited edition picture disco.

They've also added an extra date to their own schedule at Dunstable Civic Hall on December 21.

The League's Animal

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RECORD NEWS

● **THE STRANGLERS** have a four track EP out now on Epic.

It includes the current single, "No Mercy", with "In One Door", "Hot Club (Riot Mix)", and "Head On The Line". Two of the tracks are previously unavailable.

The band will be headlining Channel 4's "The Tube" on Friday.

● **GRANDMASTER MELLE MEL AND THE FURIOUS FIVE** release "Step Off", by Sugarhill via PRT, in seven and 12-inch. The seven comprises "Step Off Part I" with "Step Off Part II" on the flip, while the 12 has both "Step Off Parts I and II" with "The Message" on the flip.

"The Message" – Melle Mel's first big British hit – has recently been deleted and will now only be available on this new 12-inch.

● **THE GAP BAND's** latest album, "Gap Band VI", is out this week on the Total Experience label via RCA. Lonnie Simmons produced the album and co-wrote several of the songs.

Full track listing: "Video Junkie", "Weak Spot", "The Sun Don't Shine Everyday", "I Believe", "I Found My Baby", "Beep A Freak", "Don't You Leave Me", "Disrespect", "The Sun Don't Shine Everyday (instrumental)".

● **RAY PARKER Jnr's** big hit, "Ghostbusters" is to be re-released with new packaging to coincide with the British release of the film.

● **CAPTAIN SENSIBLE** has a compilation album out now on A&M. "Sensible Singles" contains his big hit "Happy Talk", plus "Stop The World" and "Glad It's All Over".

● **THE ALARM, R.E.M., Jools Holland, Yip Yip Coyote** and others are featured on the IRS film soundtrack album "Bachelor Party".

All tracks are previously unavailable and the LP also includes cuts from **The Fleshtones, Oingo Boingo** and **Darlene Love.**

● **THE WOODENTOPS** – the Brixton based band whose debut single, "Plenty", helped to establish them – have just signed a long term contract with Rough Trade.

It's only the second long term contract that Rough Trade have ever made, the first being to **The Smiths.**

The Woodentops first Tough Trade single, "Move Me", will be released early next year.

● **GARY GLITTER's** latest album, "Boys Will Be Boys", is out now on Arista. Including his current single, "Another Rock And Roll Christmas", the LP also includes his recent 45s "Dance Me Up" and "Shout Shout".

The album was recorded in London and features The Glitter Band, along with Martin Jenkins and Paul Gadd (Gary's son) on backing vocals.

The Big G's current single is now available as a picture disc.

● **MARK SPRINGER** – the former **Rip Rig And Panic** keyboardist, has a solo album due from Illuminated on December 7. "Piano" took five days to record and mix.

Also there's an Illuminated re-issue of **23 Skiddo's** "Seven Songs" album. Unavailable for the past 18 months, the album comes in its original Fetish sleeve with three bonus tracks.

OTHER RELEASES

SINGLES

THE MILKSHAKES: "Ambassadors Of Love" (Big Beat four track EP) – out now.
RESTLESS: "Mr Blues"/"Fools Gold" (Big Beat) – December 7.
LINKMEN: "Every Inch A King" (Kitchenware) – out now.
THE CREEPSHOW: "Fu Man Chu" (Strategy Music re-release) – out now.
ALONE AGAIN OR . . .: "Drum The Beat" (Allone Records) – out now.
JULIE ROBERTS: "The Old Rugged Cross" (10) – out now.
THE TREACHEROUS THREE: "Santa's Rap" (Sugarhill) – out now.
BEAT THE DRUM: "This City" (Loose Records) – out now.
JOHN: "Hullo Alexei!" (Red Door Records) – out now.
TEEZE: "Party Hardy" (SMC) – out soon.
SHARK TABOO: "The Fight" (Lambs To The Slaughter) – out now.
THE CULT MANIAX: "The Amazing Adventures Of Johnny The Duck And The Bathtime Blues" (Xcentric three track seven, five track 12-inch) – out now.

ALBUMS

VARIOUS ARTISTS: "Kent Stop Dancing" (Kent compilation featuring The Kingsmen, The Isley Brothers and others) – December 7.
VARIOUS ARTISTS: "Leapers, Sleepers And Creepers" (Kent compilation featuring Bobby Womack, Carl Douglas, Patrice Holloway and others) – December 14.
SWITCH: "Am I Still Your Boyfriend?" (Total Experience) – out now.
VARIOUS ARTISTS: "Cry Cry Crying" (Kent slow soul compilation) – out now.
THE TWINKLE BROTHERS: "Enter Zion" (Twinkle) – December 10.
E. T. WEBSTER: "Hit A Boom Volume 1" (Twinkle) – December 10.
VARIOUS ARTISTS: "Twenty Classic Rock And Roll Tracks"/"Twenty Classic Reggae Tracks" (both on Starburst) – out now.
SON SEALS: "Bad Axe" (Sonet) – out now.
JAMES COTTON: "High Compression" (Sonet) – out now.
HOLY TOY: "Panzer And Rabbits" (Sonet) – out now.
EYES TURN RIGHT: Cassette album – now out in record stores around Bournemouth/South Coast.
THE DISRUPTERS: "Playing With Fire" (Radical Change via Backs/The Cartel) – out now.
THE LOST LEGENDARY PINK DOTS: "The Tower" (In Phaze) – out now.
JAMES BOOKER: "King Of The New Orleans Keyboard" (JSP) – December 7.
VARIOUS ARTISTS: "Ace Story Volume 5" (Ace compilation from the Fifties) – out now.
THE YANTETTES: "Hic Yant"/**VARIOUS:** "Reachable Bt Canal"/**VARIOUS:** "Hent Petty Glock" (all cassette albums from F.O. Records) – out now.

RECORD NEWS

MORE ACTION FOR ETHIOPIA

THE campaign for Ethiopia continues this week with new fund-raisers from Thompson Twins, The Human League and TV's "Saturday Superstore".

Thompson Twins, firstly, have pledged part of the proceeds from their new single, "Lay Your Hands On Me", to Action For Ethiopia. They'd already decided to do this when they first heard of the Band Aid superstar single.

Tom Bailey said this week: "We're really sorry that we weren't involved with Band Aid. Unfortunately, we only heard of the project the day before recording took place. It's a great idea and we wish them the best of luck."

Meanwhile, The Human League are playing a benefit gig for Ethiopia in Sheffield. The League, performing two or three numbers at the City Hall on December 11, are joined by Alvin Stardust, Howcher and Snatch.

Tickets are £2.50 and £3 from the box office, with a charge of only 75p for striking miners and the unemployed.

Additionally, BBC's "Saturday Superstore", in conjunction with Chrysalis Records, is rush-releasing a compilation album featuring Wham!, Howard Jones, Ultravox, Paul Young, Nik Kershaw, The Special AKA, Alvin Stardust, Shakin' Stevens, Madness, Depeche Mode, Musical Youth, Matt Bianco and the Bluebells. Most of the proceeds are to be split between the Ethiopian campaign and the Royal National Lifeboat Association – both covered by the Blue Peter Lifesavers' Appeal.

Finally, more money for the famine victims was collected in Exeter by a Laserama 2000 benefit at the University Great Hall on Saturday.

● See Band Aid feature – centre pages.

PHOENIX RADIO – a pirate station based in Woodford Green, North East London – hopes to resume transmissions in the next few weeks.

The station – which plays anything from punk to soul, reggae to jazz, post punk to soca and commercial pop to independent pop – was forced off the air in July due to internal and "official" setbacks.

It's currently building a new studio and a provisional date (December 15) has been made for test transmissions.

You'll find Phoenix on 94.4 MHZ, VHF/FM.

● EMPEROR ROSKO is returning to Radio Luxembourg. On December 15 he'll be making a live satellite broadcast from the States. The show will be a party night special.

Lyceum in danger

CONFUSION surrounds the future use of London's Lyceum – a major venue for large pop concerts in the capital on Sunday nights.

On the one hand, John Curd – who promotes the Sunday night pop shows – is indicating that the venue will close on March 31, and will re-open after refurbishment as an upmarket competitor to London's Hippodrome. He seems doubtful that pop shows of the sort he currently promotes will continue.

On the other hand, Mecca Leisure Ltd, who lease the building from the GLC, have agreed that refurbishment will take place, but have denied that pop shows will stop.

The future of the Lyceum came into question in November when the GLC had to consider a new lease for Mecca.

"I really can't comment too much at the present time because the lease is not yet agreed," said Peter Arnold, Mecca's entertainments manager, "but it will become a venue in the *truer* sense of the word. As far as live music goes, pop concerts will continue in the future, but with a wider variety than at the present moment. There'll still be the acts from John Curd's Sunday nights through to somewhat *higher* levels. We'll certainly not be going to the *lower* end of the market. We hope to turn the Lyceum into the best venue in London."

John Curd's not at all optimistic: "It remains to be seen what'll happen. At the moment I'll only be booking up to the end of March." He also said that his talks with Mecca suggested the company wanted to turn the Lyceum into "a place like the Hippodrome with acts like **Divine, Gary Glitter** and **Grace Jones.**"

Tik Tok wind down

TIK AND TOK – pioneers of robotic dancing – have mysteriously split up.

They say "contributing factors to this decision are numerous."

But Tik adds: "We were created originally as the vehicle for our mime and robotic movement, with only a finite lifespan. We did enough TV and live shows to let our fans know our capabilities on a visual level, and now the time has come for a change."

Tik, however, is forming a "mime and glamour, magic and horniness" band for live work. And they'll be playing selected "greatest hits" from Tik and Tok.

● **VIDEOS** from **Bauhaus** and **Deep Purple** hit the shops in December, along with new offerings from **Hawkwind, Incantation** and **The Enid.**

The first Bauhaus video, "Shadow Of Light", featured material recorded at London's Old Vic Theatre. The follow-up, "Archive", uses further material from the concert together with extra tracks ("Largartija Nick" and "Sanity Assasin") and more conceptual linking material.

"Archive" should cost around £19.95 in the shops.

The Deep Purple video delves right back into the band's past. Available from the BBC, Concerto For Group And Orchestra" re-lives a night in September '69, when Mark II version of the group (including Ian Gillan on vocals) played at London's Royal Albert Hall with the Royal Philharmonic Orchestra.

The video should retail at roughly £20.

Incantantion have recently been filming in Bolivia and a video is due shortly. Hawkwind are featured as part of "Stonehenge '84", a 60 minute video from last year's festival. The Enid have a 50 minute video out now entitled "Claret Hall Farm".

● FIVE bands will be battling for honours at Fulham's Town Hall on December 15.

They'll be taking part in the final of this year's Hammersmith and Fulham Rock Test. Top prize is £300, with the guarantee of a gig at Hammersmith's Lyric Theatre and eight hours in a 24 track studio, (a prize donated by Pete Townshend).

There have already been five heats and the successful bands to reach the final are **The Chalk Circle, Talk To Dolphins, What's In A Name, West Six** and **Bill Stickers Are Band.**

FAST • FORWARD

WIN ULTRAVOX VIDEOS

REMEMBER "Vienna", do you? Well you damn well should, because it was a milestone in promotional video. Stick with us and you could own a copy, too, along with a whole bunch of other Ultravox promos. Yip, competition time again folks, and this week we're doling out sparkling new copies of the new Ultravox video cassette "The Collection". See Midge Ure freeze to death on a Scottish island in "One Small Day"! See our heroes dressed as fighter pilots in "Reap The Wild Wind"! Learn how to deal with impending Holocaust in "Dancing With Tears In My Eyes"! All this and more . . . and we've got 10 copies of this new bestseller to hand over to people just like you. As ever, our panel of top experts has devised a tiny wee quiz. All you have to do is answer the three questions below. Then send completed entry forms to the usual address – Ultravox Competition, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU. Remember to say whether you'd like a VHS or Beta format cassette. The editor's decision is final, and no correspondence will be entered into. Entries must reach us by first post, Monday, December 17, 1984.

1. What was the name of Midge Ure's solo single from 1982?

2. What was the original line-up of Ultravox?

3. Name one of the groups Midge Ure was in before he joined Ultravox.

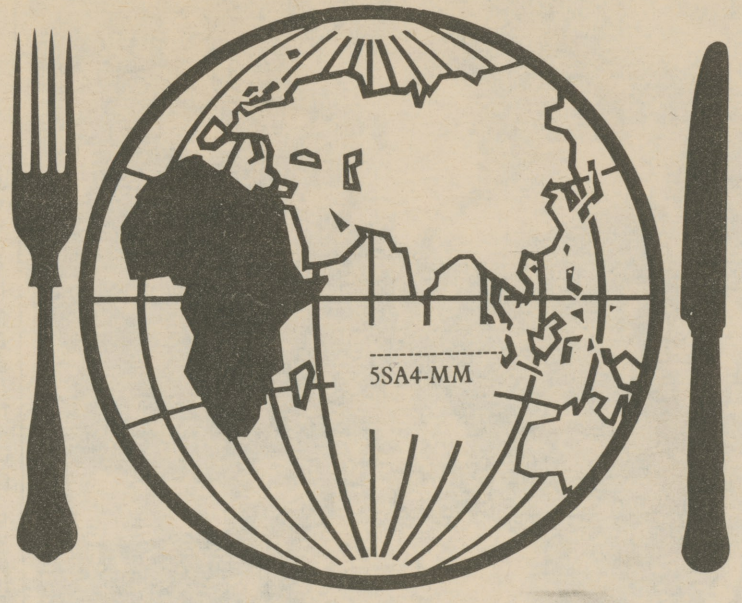
NAME.....

ADDRESS.....

.....

..... **VHS** ☐ **BETA** ☐

Feed The World



THIS RECORD SAVES LIVES . . .

ALL PROCEEDS TO GO TO THE ETHIOPIAN FAMINE APPEAL

AVAILABLE AS 7" & 12" REMIX

phonogram

BAND AID ARE **CULTURE CLUB ● U2 ● PHIL COLLINS ● THE BOOMTOWN RATS ● SPANDAU BALLET ● ULTRAVOX ● DURAN DURAN ● PAUL YOUNG ● HEAVEN 17 ● MARILYN ● BANANARAMA ● JODY WATLEY ● THE STYLE COUNCIL ● KOOL & THE GANG ● WHAM ● STATUS QUO ● THE POLICE** AND **FRANKIE GOES TO HOLLYWOOD ● DAVID BOWIE ● PAUL McCARTNEY ● BIG COUNTRY**

ALL ARTISTS APPEAR BY KIND PERMISSION OF THEIR RECORD COMPANIES

THIS SPACE KINDLY DONATED BY MELODY MAKER

DO THEY KNOW IT'S CHRISTMAS?

TALK TALK TALK

1

WELL, well, well boys and girls, what a week! **TTT** has been snowed under by Xmas party invites, shamed over our champers by Honest **Bob Geldof's** Career relaunch . . . *sorry,* heartfelt attempt to prick the consciences of the entire Western world, truly grieved that the delectible **Cheryl** should pose as a parlour maid in the dailies when we'd been promised exclusive rights to anything remotely steamy regarding **Bucks Fizz** . . . and well, you'll have probably guessed, it's hours to opening time and, quite frankly, this **TTT** lark doesn't get any easier as the weeks turn to years . . .

IN a week when we reeled at the news that **Sal Solo** had become a born-again Christian, **TTT** would like it known here and now that . . . no, it isn't the Prof singing lead on the chorus of "Feed The Starving Millions" or whatever it's called. You'll have noticed by now that, in true column tradition, we're plugging good ol' Geldof's project to the hilt while attempting to tarnish his already tarnished reputation. Well, more of that later . . .

MEANWHILE, back at the ranch, **Prince** is apparently spending a grand a night on flowers to brighten his dressing rooms during his less-than-critically-successful American tour. Now, it's not in **TTT's** nature to be florist, sexist or brutist as you well know, but Princey baby, wouldn't that money be better spent helping the starving millions? After all, the **Thompson Twins,** conspicuously absent from the roster of stars featured on *that* single, have come out of their sulk and promised to donate most of the royalties from their "Lay Your Hands On Me" single to the Ethiopian Famine Relief Fund.

Another one to put his pay packet on the line is **Simon Bates,** the tubby, middle-aged deejay highly tipped in these quarters to follow **Terry Wogan** into the ozone. Simon played "Ethiopians Don't Like Mondays" by The Wealthy Ethiopian Superstars on his programme early last week and within hours his readers had pledged £35,000 to the famine appeal. Simon, almost speechless but not *that* speechless, said: "It's typical of my listeners to open their hearts and wallets".

TTT say good on you old chap and we'd like you to know that any **TTT**-reading millionaire out there who feels like splashing out should send donations to:
Red Cross Ethiopia Appeal, 9 Grosvenor Crescent, London SW1X 7EJ; Save The Children Fund, 17 Grove Lane, London SE5 8RD; Oxfam, 275 Banbury Road, Oxford OX2 7DZ; or Christian Aid, PO Box 1, London SW9 3NB . . .

RIGHT, enough of this good will to all men, **TTT's** normal snide viewing will be resumed as soon as possible . . .

THEY were both short . . . they were both redheads . . . they were both **female** . . . If it wasn't for the hairdo's they could have been sisters. Who? You ask with baited breath. Oh, nobody really, just **Mick Mercer's** heart-throb **Cyndi Lauper** and **Tom Sheehan's** sweetheart **Brenda Lee** *jamming* on stage together in Nashville. The dynamic duo simply socked it to 'em with a version of "Girls Just Want To Have Fun" . . .

BET you were worried. Bet you were on the edge of your sofas. Bet you never thought it would come . . . well, **TTT** is proud to present *yet another* **Frankie** story. Well, not a *story* actually, just a thought: **TTT** Say How Long Before Frankie Goes To Ethiopia?

WHILE he awaits the word of God or, failing that, **David Bowie, Iggy Pop** had been stumbling around New York in a bid to track down a stage-play worthy of his talents. Not entirely "Waiting For Godot", the Ig has been auditioning in off-Broadway plays, including one called "Fatal Attraction" in which he was to play "a homicidal papparazzi". **TTT** say typecasting!

THE **TTT** Book Of Records proudly presents . . . **Brooooooce Springsteen,** who must hold some sort of record after pencilling in another five shows at Nassau Coliseum on Long Island. This makes a total of *15* shows that our hero will have played in the New York area on his current US tour. Obviously a show that was born to run . . . and run . . . and run . . .

LLOYD Cole & The Commotions seem to be doing the business Stateside at the mo'. **Rick Ocasek** of **The Cars** has been commissioned to remix three **Cole** tracks including "Perfect Skin" for release in the US on Geffen Records.

And more about Princey-poos. Smarting from reviews that claimed he was giving short, "Purple Rain"-by-numbers performances. Mr Libido has been sprucing up his act somewhat during his current US mega-tour. Not only has he added a half-hour spot of solo medleys featuring spicey piano ballads ("I Wanna Be Your Lover" etc) and his jazzy **James Brown** spoof "How Come You Don't Call Me Anymore?", but another new wrinkle in the Purple passion review is the opening. Instead of launching with "Let's Get Crazy", last week in Philadelphia, Prince kicked off with a steaming 10-minute version of "Controversy", completely in the dark, sans stage lighting and all that paraphenalia. This, but of course, drove the audience nuts.

And then, after finishing the said aria, he stopped the show cold for a full five minutes with the lights still blacked out, which – but of course – drove the audience into even more of a frenzy. And *then,* without so much as a by or leave, Princey boy whipped into "Let's Go Crazy" with the lights all ablaze.

"Bullshit showbiz" quoth our man over there, "but *effective* bullshit showbiz!"

AND, as exclusively promised, back to Ethiopia . . . FUN and games on the B-side of the megastar jamboree blah blah blah Ethiopian single. The original idea was for **Holly** from **Frankie** to introduce the track in his best Pleasure Dome accent, with the immortal words. "This is Holly Johnston, feed the world," followed by his usual fiendish laúgh. Being tired and

DANGER MOUSE

YOU think it's a doddle don't you? You think we hacks sit around here all day while nubile young men and buxom young women feed us candy and champers and flatter our university educations with readings from Dante, Sooty and the great More Poorly. Well, just to put the record straight, we here at TTT would like to show you an example of the mind-wilting, screaming abdad-inducing, snivelling rubbish that clutters up our waste bins week in and week off. The following is a press release, printed verbatim, (or thereabouts) that landed here this week:

"THE BIG BANG! – set to detonate . . . any . . . minute . . . NOW!

"Call them Glamrock, Tartrock, whatever you like – we just call them THE BIG BANG! 'The big bang means the ultimate explosion,' purrs vocalist/Queen of Tarts, Remy V Martin, "but really, it can mean anything you like . . .'

"BANGROCK is a unique blend of glamrock and uptempo candypop – The BIG BANG!s live shows are colourful explosions of irresistible party rock 'n' roll numbers. A gaggle of scantily-clad teenyboppers will squeal hysterically as Remy V Martin struts towards them, pouting and purring 'Gonna Getchooo . . .' He is 6' 5'' tall (7' 2'' with stacks) with a mass of blond/black/pink tresses and a clutch of six-inch nails thrusting from his crutch. He's a slut and they love it . . .''

There's more, Makerites, lots, lots more . . . so the next time you feel like putting pen to paper and wingeing on about how unkind we've been to poor Limahl or Bobo or any of that spotty lot, just consider the crap *we* have to put up with.

This has been a public announcement on behalf of the Prof.

QUOTE OF THE WEEK

"I'M definitely going to make another film. I want to make a full-length cartoon of Rupert Bear." PAUL McCARTNEY.

JOKE OF THE YEAR

Why did the punk cross the road?
Because he was stapled to the chicken.

CROSS WORD

CRYPTOPHILES may notice that there is no crossword this week. That's because there isn't a crossword. We thought of blaming the printers, but they'd go on strike, and we pondered making Paul Strange shoulder the blame, but he'd just want a computer, so instead we'll 'fess up. There isn't a crossword. Right? There'll be one next week . . .

XMAS COMES BUT ONCE A YEAR . . .

. . . Thank God! This year's first, entirely gratuitous, Santa suit award goes to **Dee Snider,** not a man (it must be said) who's backward at coming forward when it comes to making a twat of himself. Dig the wellies Dee, but we bet the dental work wasn't done on the national health.

CHAP OF THE WEEK

BOB GELDOF. Who else?

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ON YER BIKE!

OOOH! Ain't 'e luvverly? Ooooh! Ain't 'e though. Young hearts take a ride on the wild side and musicologists everywhere wipe away a tear and rejoice that ol' **Lem** has at long last got over that Nolan hussy giving him the big 'E and found himself a new soul-mate.

And don't she just look dapper up there on t' pillion. Don't it warm the cockles of yer very heart. And Lem would like all you TTTers out there to know that this is love at first oil change and he promises to take our **Tracey** out for a spin when he finally gets the L-plates off.

emotional when it came to actually doing it, however, Holly couldn't get the laugh quite right, and is now heard to say his piece followed by what can only be described as an insane giggle. "I can't do the laugh right, Bob," is now immortalised on vinyl and is naturally much funnier than the original take. Also to be heard making a dick of himself is up-and-coming pop star **Paul McCartney**, who managed to avoid giving a plug to his desperately boring new film, "Give My Regards To Fleet Street".

ROLL OVER MIKE READ AND TELL JANIS LONG THE NEWS . . .

The place: Gossips, Meard Street (beside the brothel).
The day: Tuesday.
The time: pub closing until late.
The club: A weekly bash where anything can happen, and when it does, it upsets most people except me and Jock McDonald who's running it.
The bands: Tuesday, December 4 (the day the paper comes out), it's the UK Subs. The week after, it's Conflict. But the policy is, there's *no* policy, so anybody who wants to play can probably be accommodated (in one way or another!)
The records: Selected to suit bands, but an incontestible (neat word, eh?) rock 'n' roll thread running from the Fifties through Sixties, Seventies and Eighties.
A few disasters: Deliberate and otherwise. Chuck Berry albums sound better at 45rpm I discovered by mistake; people requesting Rolling Stones records when they're dancing and celebrating a birthday aren't very impressed by unexpected blasts of Bucks Fizz, Duran Duran and (especially) tracks from Steve Roberts' solo album which has been surpassed only by Wild Man Fischer. Sometimes people like to hear a song all the way through and sometimes club managers don't like the volume up full.
The crowd: the first week, an electro-pop audience weren't going a bundle on Generation X, the Pistols, Dave Edmunds and Alice Cooper. The next week, an even smaller gathering seemed to approve of David Bowie and Roxy Music but sat down again when treated to Merryweather and Marillion. Anyway, Charlie Harper is the perfect punter.
The motto: if in doubt, play Rolf Harris.
The goddess in the picture: Our own beloved Carol Clerk. Worra a deejay, eh? Now we know why the news pages are so . . . uh . . . *loose.*
. . . OH, And you gotta get up to get down!

MR GARETH KEMPTON

JUST two years ago, young Gareth Kempton was lucky to get a gig at Bogart's, Tiger Bay. But the Maker recognised his raw potential and boyish good looks and elevated him to front cover status and a subsequent international career. Too much, too soon – it obviously went to this youngster's hot head. For now, following a string of alleged skirmishes with TTT, Kempton has said he no longer wants to play ball. With us. Now doesn't that just smack of the kid who takes home his guitar because his pals won't let him play "Smoke On The Water"?

Mr Bob Gelding, a gentleman currently enjoying an Indian summer, said at the weekend: "I can't understand that young lad at Spandington. I'm 102 and I still enjoy playing. I had many happy years at the top and, during that time, I had a run-in or two with the Maker but if everybody who'd had harsh words with the Ed had gone into a sulk, they wouldn't have fielded a paper each week." Wise advice from an old pro. And advice that young Mr Kempton would do well to heed.

Mr Kempton has recently signed on for five nights at Wembley and the Maker's manager, Mr Allan Jones, has said he'll let him stew there rather than let him off lightly. But the Maker is generous and Mr Jones is big enough to offer an olive branch to the errant star. Our door is always open and it would do our hearts good if Mr Kempton came to his senses and came in to talk things over and clear the air. He'll never prove us wrong sitting at home munching caviar by the video.

Come in Mr Kempton. Otherwise you'll get what you deserve – a future in the stiffs, condemned to discussing your plonker with the News Of The Screws and the colour of your socks with Smash Hits.

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OUT OF LONDON SHOPS BIRMINGHAM *74 Bull Street* · BRIGHTON *5 Queens Road* · BRISTOL *12/14 Merchant Street* · CARDIFF *6/7 Duke Street* · CROYDON *46 North End* · DURHAM *Unit 9, Milburn Gate Centre, North Road* · EDINBURGH *131 Princes Street* · GLASGOW *28/32 Union Street* · LEEDS *145 The Briggate* · LIVERPOOL *Units 4 & 7 Central Shopping Centre, Ranelagh Street* · MANCHESTER *Unit BB, Arndale Centre, Market Street* · MILTON KEYNES *59 Silbury Arcade, Secklow Gate West* · NEWCASTLE *10/14 High Friars, Eldon Square* · PETERBOROUGH *34 Queensgate Centre* · PLYMOUTH *105 Armada Way* · PORTSMOUTH *Units 69-73 The Tricorn, Charlotte Street* · SHEFFIELD *35 High Street* · SOUTHAMPTON *16 Bargate Street & Plummers Dep't Store, Above Bar* · SUNDERLAND *29 Blandford Street* · TORQUAY *9 The Haldon Centre, Union Street* · YORK *5 Feasegate*
LONDON SHOPS *9 Marble Arch* · MEGASTORE *14-16 Oxford Street (50 yards from Tottenham Court Road tube station).*

TALK TALK TALK

2

MEANWHILE, the world and his wife are falling over themselves to wear a Feed The World tee-shirt. The entire cast of last Thursday night's **"Top Of The Flops"** were to be seen sporting them, but just in case you smell the evil rat of a giant freebie, everyone, including **Bob Geldof** himself, has to pay for the things, at a cool six nicker a go.

And wasn't it all incredibly cosy, all the stars falling over one another to scratch each other's back. Grumpy old Weller was there moaning how about he hasn't got a moment to himself these days, what with the miners' strike still occupying most of his waking hours. Never fear, Paul, here comes dashing knight in armour **Glenn Gregory** with a big offer to mix the whole thing for you. What a hero! . . . and on the same all-the-chaps-together theme, what IS this we hear about the **Durannies** getting on stage with the **Spands** on the last night of their tour?

RESURRECTION SHUFFLE

HERE they are then folks, the pics they said could never be taken of the event they said would never happen, etc. A punk rock revival, *already?*

The 'erberts in question, caught here inducing the obligatory stage invasion, are none other than THE JESUS AND MARY CHAIN, recently referred to in *another* rag as "the greatest band in the world" . . . or something like that.

So what can we tell you? Yes, they were as pissed as they look (the singer, Jim Reid, knocked over the drums before the gig even started). No, the drummer's not Bobby Bluebell. Yes, they play a Subway Sect cover – "Ambition". No, they won't be playing Wembley as Spandau's support. Yes, they swear a lot.

So how come this is happening . . . uh . . . *now?*

Well, JESUS AND MARY CHAIN are from Scotland. Will that do?

Sounds highly unlikely to us, but just remember where you heard it first . . .

TALKING of the miners, which we were just a few minutes ago, old **Geldof** reckons that there is a world of difference between what's happening in Ethiopia and what's going on in the coalfields oop North.

"One is a tragedy of life and death," says Bob, "While the other is pretty tough, but really it's just a strike." Up until last Friday, Bob . . .

AND let's not forget **David Bowie,** who is to be heard introducing the "Feed The World" video, tee-shirt, and God knows what else. Apparently, the chaps down at the Beeb were all set to run the vid when in comes Geldof to tell them that we need another minute-and-a-half to make room for his highness the **Thin White Duke.** No problem, say the boys at the Beeb, we'll just rearrange our entire schedule around him . . .

WELL-known sailor **Simon Le Bonnington** has put forward what he describes as a serious competitive entry into this year's Whitbread Round The World Yacht Race.

Le Bon, who learnt to sail while making expensive videos in foreign places, is described as keen, though relatively inexperienced. Well, we all knew that, but the best news is that this means the wild boy will be away from the country for quite some time, and his journey will include a trip round the notorious Cape Horn.

Chay Blyth has denied rumours that he is to take the vocal lead on Duran's new single, provisiously titled, "One Of Our Prats Is Missing".

WHO'S a naughty boy then? Well known gender-bending mate of **George,** that ex-pop star **Marilyn,** pleaded guilty to three motoring offences last week. But then, having accepted the £50 fine, he told assembled Fleet Street hacks: "I wasn't driving, I was out of the country at the time." What gives Maz?

THIS week's **TTT** man of the people award goes to Rambling **Dick Branson** who coughed up two million so that the delectable Sian and all her splendid cohorts at Virgin Enterprises (all 1,600 of them) could claim a stake in British Telecom. **TTT** say what, even Ronnie Grub?

OH wow man! Heavee Karma! . . . and all that nauseating hippy guff that **Neil** keeps on about . . . Anyway, there we were, ensconced in The Oporto, seriously thinking about making **Edwyn** and **Zeke** from the mighty **Orange Juice** our Chaps Of The Week (and this has *nothing whatsoever* to do with the dynamic duo plying us with bevvy all lunchtime – TTT is utterly incorruptible) when the strangest thing happened. We upped and staggered out into the daylight . . . no, that's not the unusual thing, it was well gone last orders . . . no, the weird thing was that suddenly Zeke leapt out into the street and started pummeling the side of a rather flash car stuck in the traffic. And who should be inside that car? Why, TTT's strongest candidate yet for Chap Of The Year, none other than his majesty **Daley Thompson.** The great man grinned sheepishly at Zeke's enthusiastic homage and roared off as the lights turned green.

Funny old world, eh?

WALLIES OF THE WEEK

THE three stooges who didn't answer Bobsy's call. According to Geldof, three lowlifes couldn't get the ol' finger out to help the starving millions. We don't know who they are. Bob does. The odd quid or two heading into the grub fund will keep the chap's lips sealed forever.

"WE ARE FAMILY . . .

I've got all my sisters with me." Well, as far as we know, his *only* sister but still . . . In case you didn't already know, the chap with the snotrag wrapped round his head is an American superstar who likes to dress street and go by the name of Bruce. The floosie in his grip is, we're terribly unreliably informed, none other than his lil' sis. Bruce, it seems, really rather likes to introduce his family to his audience which strikes us as rather an improvement in domestic harmony over those feuding Jackson boys.

Next week's TTT will be exclusively presented by Jenko's brother.

WHO'S THAT GIRL?

A ROSE among thorns, a beauty among beasts, a syrup among baldies, a sylph among beerguts . . . Tina Weymouth, Talking Heads and Tom Tom Club, dropped in on The Flying Pickets last week to congratulate them on boosting the royalties on The Heads' "Psycho Killer" by recording their own vocal version. Not to be outdone, TTT also learns that days later, Annie and Dave Eurythmic took time out from burning the ol' joss-sticks and escorting the fabbo Lesley Ash around town respectively to drop in and thank the chaps for adding increase to their already bulging coffers by recording *their* "Who's That Girl?"

The Pickets, who've never written a decent song in their lives, are thinking of covering "Purple Haze" . . . just for some peace and quiet.

2 3 4 5 6 7 8 9 ten

GREAT HATTIES

1. BOB DYLAN
EVERYTHING but the bowler. The Zim started off with the classic Guthrie peaked cap, and has since gone through more than a hundred different styles, with the vintage pillbox being perhaps the most famous of them all.

2. BOY GEORGE
WORE' *THAT* hat for what seems like about 40 years. Has now dumped it in favour of a tres chic beret and ticket sales have dropped accordingly.

3. THE LATE GREAT BOB MARLEY
PIONEER of the special rasta form of headwear. Expert on the tea cosy look, and also a bit of a dab hand at the big caps, that were later to become an essential part of the Jah wardrobe.

4. LLOYD COLE
A BIG hat for a big man, Lloyd is well on his way to becoming the Jack Ruby of pop.

5. HATTIE JACQUES
THE late great Hattie, always dear to our hearts. Ol' Sykes ain't been the same since his "Sis" passed away.

6. BONO
THE greatest living Irishman was one of the first post-punkers to hide the locks away under a bewildering variety of toppers. Charlie Nicholas is yet to follow suit.

7. TOMMY COOPER
THE undisputable king of the fez, and the world's funniest man into the bargain.

8. DAVID COLEMAN
GREAT man for the sporting headgear. David has never gone hatless on Grand National Day, and just a glimpse of that tweed cap immediately conjures up images of Foinavon, the Chair, and as they approach the Melling Road it's over to John Hanmer.

9. WALL OF VOODOO
STETSON United play away from home.

10. MAX JONES
AGAIN! The Jones beret is part of the man and vice versa. Only surgery can stop it now.

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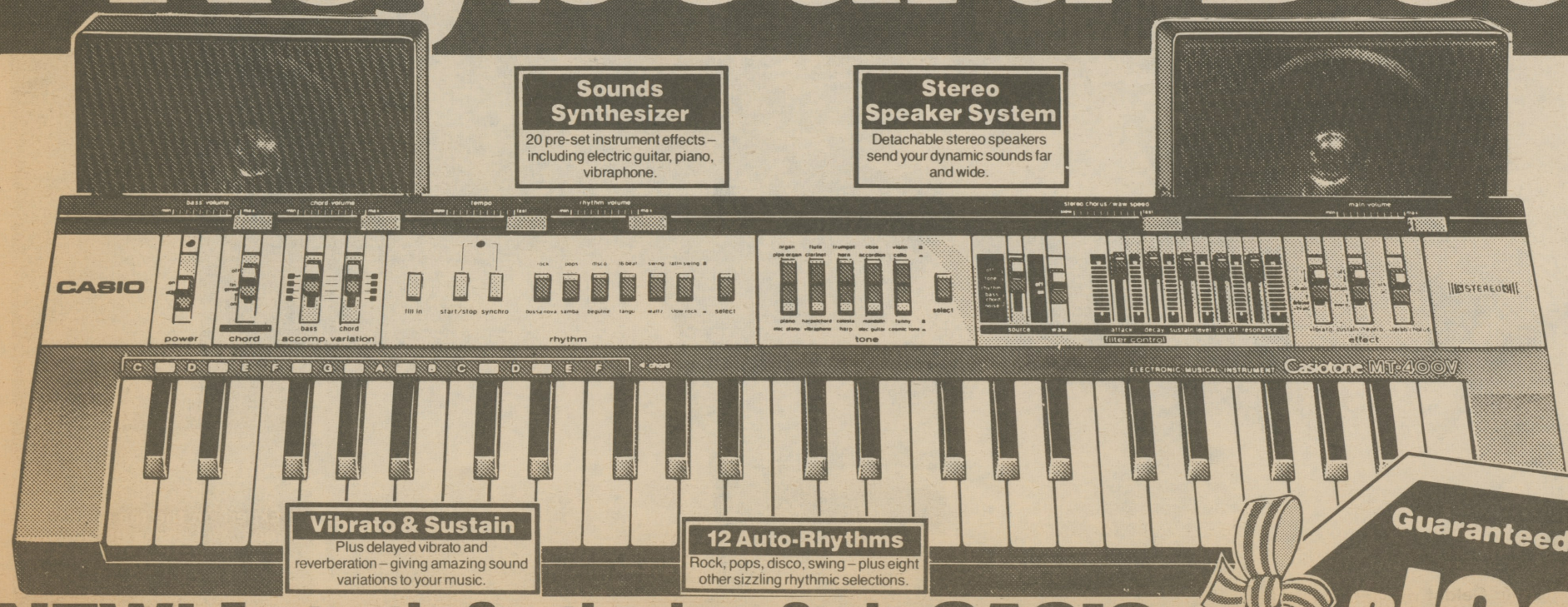

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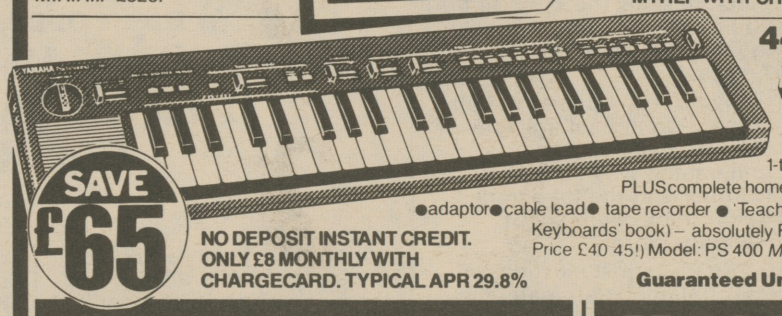

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More the merrier

ANTHONY MORE was a starving artist until Paul Young recorded a tune of his called 'No Parlez'. Now it's oysters and Chablis and a new solo album, 'The Only Choice'. Wine correspondent: Barry McIlheney Menu and photography: Paul Rider

JUST think about Anthony More. A pedigree as long as your arm, a classic case of the man who's been there, seen it, done it all, a real fave rave of the critics, and a total lead balloon with the great majority of the record-buying public. First came to light with the semi-legendary Slapp Happy, moved on to work with Henry Cow, Andy Summers, and Manfred Mann, had his albums consistently voted into the annual critics Top 10, and even got "Flying Doesn't Help" elected second only to the classic Talking Heads "Fear Of Music".

Wrote a song called "No Parlez", which went totally unnoticed until this chap called Paul Young came along and immediately pounced upon it as the title track for his guaranteed best-selling album. Just released his own new long-player called "The Only Choice". The critics love it and at least three people have bought it. Just about to . . . phew!

Having thought about all that, you might therefore expect this Anthony More fellow to be something of a maverick eccentric, pottering around his Kensington garret, not really worried about too much besides the score at the end of the second day's play in Calcutta. Am I right, Anthony?

"What really pisses me off is that I do not sell millions of records. I just cannot understand why I am not Number 1 in the hit parade." Better think again about Anthony More.

"So I was just existing on your national diet, mate, the old potatoes, and then it came along at exactly the right time." Anthony More is wearing shades and talking about how the intervention of Paul Young just about saved him in the nick of time from some serious breadline existence.

"It really does annoy me, therefore, the way some people seem to have me packed off into this little eccentric corner, where they seem to think I can survive on some private income, while treating my music as a Sunday afternoon hobby. It's a complete misconception. I really am dead worried that I don't sell lots more records because I do want to be right up there with the rest of them in the public market place. That doesn't mean that I begrudge Paul or anyone his success, not a bit of it, in fact I actually regard it as a bit of an honour that he chose one of my songs for the album. And I'm being serious, so I don't know why you've got that knowing smirk across your face. As I say, I get pissed off that there seems to be this image of me as some sort of dilettante playing around at it when in actual fact I was starving to death. Well not really. Have another oyster."

It is, then, thanks to Mr Young that Mr More and the critic are dining in one of Kensington's more fashionable restaurants, although not being used to this sort of thing the poor critic insists on treating it as a working dinner, keeping his tape recorder on even as the rack of lamb with garlic is served over the shoulder and the third bottle of Chablis makes its welcome appearance from the cellar.

"Can we not turn that bloody thing off, I find it really disturbing when I'm trying to eat." No, I want you to be disturbed. "Alright then, I've said that I want to sell a lot more records and I really think that I am getting better all the time. I have now got a certain amount of freedom in my work, a freedom that I totally deserve from my record. So if people don't buy what I put out with that freedom, then it just makes a nonsense of the way I spend my time. It makes it almost criminal, as if I might as well just send the money the records cost to Ethiopia or somewhere."

I LIKE your new record, but another critic called it pompous and suggested that the lyrics were a bit, ahem, dated.

"Dated? That's just stupid. Ambiguous, yes, and that is deliberate, but certainly not dated. I'll tell you this, Barry, I have done my work and covered all the angles, and anybody who slags me off is just an arsehole. Every critic who has slagged me off in the past is just stupid, full stop. I might be a bit too subtle, and that may be something to do with the fact that I am a perfectionist and take a long time to knock off a song. Maybe that means I'm stupid or slow, but that just happens to be the way I work."

You sound a bit eccentric.

"Not in the slightest. I'm totally middle of the road. No, really I am. That's why I cannot understand why things like 'The Only Choice', 'No Parlez', 'Industrial Drums' are not big hits. They're really easy listening stuff, real Fleetwood Mac division. They're not weird at all and actually this album is the closest I've come yet to getting the balance right between interesting songs and songs that are accessible to a lot of people. Cos I've quite a healthy disdain for all that obscure experimental stuff. It's totally wrong to see my stuff as weird or eccentric in any way.

"It is all to do with the amount of success or exposure you have had in the past, which is a shame, because people should just listen to the album and get a surprise. Maybe it's me that is being totally naive, but I absolutely do not understand why I am not at Number 1. There's nothing weird about me at all."

Not now, but what about all our yesterdays.

"Bollocks. You only think that because it is your job to know about things like Slapp Happy. The average kid in Hemel Hempstead doesn't listen to 'The Only Choice' and think about what happened years and years ago. It's clean slate time. My past is my present and I don't want to dwell on it.

"I'm sorry, yeah, to disappoint any fans I may still have, but I want to say to them just forget everything that I've ever done before and let's start again. All they should worry about is what I do now, listen to it, and let me be the one to monitor my standards. They should know that I will always remain faithful to the cause."

And I'm sure he is, this funny little man with his ringlets and curls, his shades and his fondness for oysters. I loved him right from the moment we met and I loved his album, too, despite, whatever he may think, never having had a Slapp Happy album within 30 miles of my bedroom. I do not think he will ever get to Number 1 but I somehow doubt if he will have to go back to the national diet for some time to come. Maybe he's right, and a big Anthony More hit will really get the ball rolling all the way to the bank.

"I can tell you now that if I get a number one, all the stuff that you are suggesting is eccentric and obscure will suddenly seem commercial and go into the charts. And this album will last for another five years. Easy."

Fighting talk from one of the few good men they just can't keep down.

The column that straps today's pop wallahs to a couch and puts them under scrutiny by the MM quack.

THIS WEEK: NEIL

SHRINK RAP

SHRINK RAP
What, like heavy disco rap. Like consciousness-raising TV Times stuff, man. Like you say "Shrink Rap", I say a word. "Shrink Rap," yeah, let's go.

SQUATS
Squits.

GLASTONBURY
Frankie Goes To.

HIPPIES
You're just trying to get me going.

DIRTY STINKING HIPPIES
You bastard.

MY WHITE BICYCLE
Sold-out heavy rip-off single, oops.

PSYCHEDELIA
Yeah, this is more like it.
Yeah, let's start. Let's go now. "Shrink Rap."

DONOVAN
Donovan's like really beautiful. Especially his album "Gift From A Vegetable To An Allotment."

THE BEATLES
Yeah. Who were The Beatles? That's a really good question. They've got a new record out, a picture disc called "I Feel Fine," and one of them is dead. Freaky.

DRUGS
You're just trying to think of the obvious things to ask me so that I stereotype myself even more than I am already. Why does everyone like try and stereotype me and say words like hippy and dope all the time? Why can't they ask me really intelligent questions like about, you know, what I think about . . . right . . . I think about a lot of things, right. Like . . . . . um, like . . . dolphins.

DOLPHINS
Um . . . right . . . dolphins are really intelligent, right. And just because, you know, they can't speak and everything doesn't mean they can't speak. Dolphins are nearly as intelligent as human beings and they have got a much better life, right. They've done all these tests on dolphins and the only thing that is wrong with them is that they are a bit too sporty. Too much into sports and aggressive competitive games. Rubber plants are much nicer.

RUBBER PLANTS
Wayne. I talk to him all the time and he talks to me. Yeah.

THE BOMB
Ban the bomb.

PAUL WELLER
Ban Paul Weller.

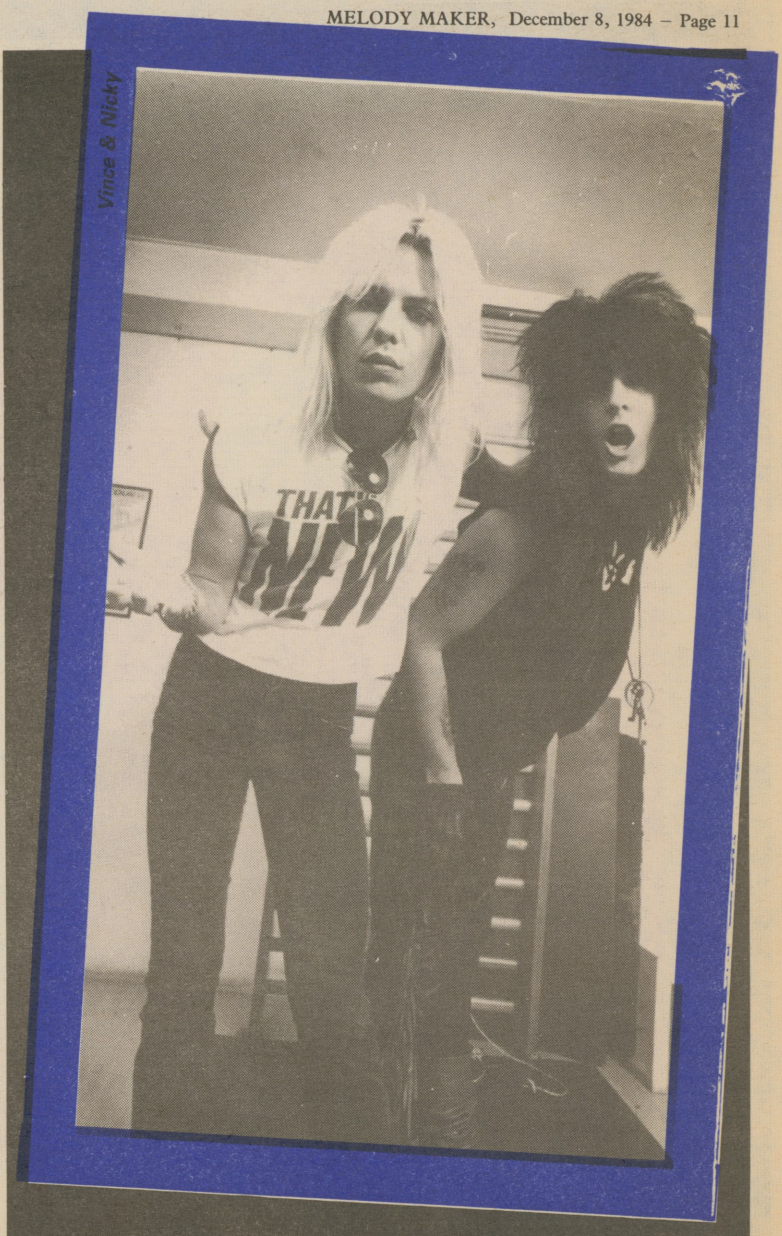
FRANKIE
Ban Frankie. This is good. I can just say ban everything you say.

1994
A meditation centre in Wales. I leave you all on December 22 at the Hammersmith Odeon and that's the last time you are ever going to see me ever. And then I'm going to hitch down to Wales, or India, I'm not sure which, and join a monastery and shave all my hair off and be really miserable and you'll all be sorry that you weren't a lot nicer to me in the first place.

PINK FLOYD
Brilliant. Really boring, right. That's why they are so brilliant. They didn't quite get it right with Syd Barrett but now they have all gone off on their own and you can get four really boring solo albums instead of just one. Really boring. Brilliant.

VIOLENCE
I'm not into violence. Or aggression. Or Cagney & Lacey.

LENTILBURGERS
Really brilliant. A very good thing. There should be a chain of them called Wacdonalds. Lots of lentils with mayonnaise in a wholemeal bap, and everyone telling you to have a really horrible day, right. Have a horrible day!



CRUE-DITIES

Barry McIlheney shares a joke with MOTLEY CRUE

THAT chap David Bowie has an awful lot to answer for. A whole procession of poor relations claiming initial inspiration from the great man for one thing, the obsession of a bunch of downright no-hopers to get into the movies just like Ziggy for another, and now the strange case of the Motley Crue.

Believe it or not, the apparently ghastly Motley Crue actually list the thin white dude as a major influence, along with Mott The Hoople, Jeff Beck, various soul artists, and Bon Scott. This, from a band who release albums called "Shout At The Devil" and "Too Fast For Love", and whose major claim to fame in these islands is their infamous appearance at the Monsters Of Rock grossout earlier this year. Please explain, young Nikki Sixx, you of the obligatory leather trousers and David Bowie-influenced bass lines.

"Yeah, it's pretty funny! Everybody expects us to be really serious rock 'n' rollers like WASP or someone, but we just listen to lots of different stuff and we aren't out and out one thing or the other."

Pretty disappointing, eh?

"No way! What we are without doubt is a truly wild good time! People come to see us after being programmed all day in the schoolroom or the factory and we just liberate them! We don't blow up goats on stage or tie people up, because we don't need to. We just rock 'n' roll! Totally drain the fans and ourselves!"

Alright! Sounds like a barrel of laffs!

"Well, it's what I've dreamed of since I was about nine years old. Being able to go around the world, making music, making albums, having fun just every day of your life. It's great! We wanna be like the Stones, and really get some longevity! They're going to have to beat us off with a bat to make us give up!"

Motley Crue! What a bunch! Do I like them? Who cares!

RED ON ARRIVAL

Lynden Barber embraces the rebellious rantings of THE REDSKINS. Picket-line photography by Tom Sheehan . . .

"TUC leader Norman Willis tells Arthur Scargill a few home truths," they said on Channel 4 news last night (and this is the Left Wing station?!). "Propaganda, all is phoney," I seem to remember Blind Lemon Zimmerman once rasping. The foreigners must think we're completely mad.

What with all these iron heels stomping all over the face of Britain (I'm not talking about The Face's latest fashion spread on footwear, dummy), the sight of The Redskins declaring their support for the miners on "The Tube" recently brought cheer to the heart. A botched gesture, sure – they might have checked to see if the mike was on before bringing on a Durham miner to state his case – but sometimes you just have to grab whatever straws of comfort are available. So what if it doesn't bring about the collapse of Thascism overnight.

The word is out that The Redskins are a hot little band of rebel rockers, a guerilla assault on the complacent trash filling up the charts, militant revivers of the idealistic spirit of punk. Well, it's easy to get carried away when Jim Diamond's floating to the top of the cistern. Like a lot of people who feel angry and frightened about this country's increasing resemblance to a poverty-ridden dictatorship, I like *the idea* of The Redskins very much. The reality is more problematic.

On the way to Heathrow airport to catch a plane up to Glasgow to meet the band on tour I can't help feeling suspicious, slightly cynical. Here we have Decca, a major record company, paying for a return flight to Scotland and a stay in the local Holiday Inn so that a journalist with leftist sympathies can interview a band whose politics are based on revolutionary Marxism. I mean, if they're so subversive how come these capitalists are spending this cash on polishing the redness of their image?

I've heard that old cliché that just because Marx is published in Penguin that doesn't make his ideas any tamer, so don't mention it. Packaged rebellion is one of the central traditions of rock music, and in the book trade means very little.

Do the Socialist Worker politics of The Redskins become denuded by being turned into mere gesture, shallow fashion, or do they sow seeds of subversion? Is it as simple as that anyway?

And the music . . . On the evidence of their current single "Keep On Keeping On" and the performance I witnessed in Glasgow, The Redskins still have some way to go. Given a decent rockabillyish tune like "Reds Strike The Blues" they make a voluptuous racket, all noisy snarl and flaming red twang, even if Chris Dean's voice does bear more than a passing resemblance to the early rockin' Cliff Richard (I swear, I swear!).

Then again, bands who play like rock bands shouldn't base most of their set on hand-me-down Tamla and Stax. The blackness is lost, the whiteness misdirected. I thought this kind of uneasy rock/soul alliance went out with The Jam.

At their best The Redskins are Ray-Lowry-Cartoon-As-Rock-Band, the sheer cheek of their invective an irreverent source of pleasure. At their worst they are arrogant, unimaginative, predictable. They seem to think it's enough to display the Socialist Worker's Party line (Dean and bassist Martin Hewes are members, drummer Nick King has "disagreements"); there is a constant feeling that they're keeping one eye over their shoulders just in case Party comrades are checking up for ideological purity. Their desire for a society run under workers' control instead of the fake "socialism" of the USSR and China is laudable, but tearing out pages from Socialist Worker, setting them to drums, bass and guitar and calling them "political songs" isn't going to win any new sympathisers.

Hence: "Talk of a strike is just one day old and already a threatened workforce is being told/a cut in wages is what they need – the poor man pays for the rich man's greed" ("Hold On"). And worse: "The worker goes to work each day, he goes to work to earn his pay". I mean, lyric as leftist nursery rhyme or what?

Strangely, I feel guilty for saying all this. Somehow it seems almost petty to wade into a band who have been laying their ideas on the line, played benefits at the drop of the hat and are doing their best to draw people's attention to the dreadful consequences that will flow if the miners are allowed to be smashed. Frank Worrall, reviewing them in last week's MM, found their proselytising approach "mighty depressing", but perhaps "home truths" (thank you Peter Sissons, Channel 4 news) are depressing sometimes.

Whatever the weaknesses of some of their material, The Redskins' fusion of rock gig and political rally proves to be mostly galvanic. At Glasgow's Nightmoves club their set is liberally laced with exhortation and barbed asides. "Support The Miners" posters plastered all over the backdrop. At one point Dean enters a dialogue with a heckler from the balcony above the side of the stage ("instant political seminar", as drummer King later puts it). A striking miner from Scotland's Bilston Glen colliery is taking issue with Dean's hostility to the Labour Party, but the hordes at the front of the stage leap to the wrong conclusion, yelling "Scab! Scab!" in unison. "He's not a scab," corrects Dean, but nobody seems to know what's really going on.

Jesus, I've never been to a "gig" quite like this. The Redskins manage to convey the urgency and desperation that's at the heart of the strike – as Dean points out, "the most important struggle that any of us here have seen in our lifetimes."

"Conviction" may be a word missing from the current lexicon of pop, but in political circles it's the lifeblood coursing through activists' veins. It's in character that after coming off stage at one in the morning the band prepare to head off for another "gig" – this time the library of Glasgow University, which students are occupying in response to the Government's plans to cut grants.

Students are generally so conservative these days that even Cambridge tutors were recently removed to complain: ". . . we are concerned about current political apathy on the part of the students in the presence of numerous national and international problems". Yet there is a respectable turnout in this spacious,

modern building of around 300 people. The security guard at the university porters' lodge had been curiously keen to assist in pointing the way to the building. One of the students explains that they only began the sit-in after the administration requested that they do so.

There's a general air of expectation, as a "Glasgow University Miners Support Group" banner hangs at the back of an impromptu stage at one end of the central reading room. "After all this, *are they meant to be any good?*" queries an onlooker. The Redskins charge onto the stage and everyone stands on tables or crowds around for a closer look.

Playing on borrowed equipment and tired as dogs, the group sound excusably ropey, though it doesn't stop Dean and Hewes from unleashing the usual tirades and brackish patter. All good rabble-rousing stuff, until Dean lets loose a speech about how the students should have supported "the SWSO motion" (Socialist Worker Student Organisation) at their union meeting. It's a move that's patronising, sectarian and jars like a filthy joke at a funeral. Just imagine how it looks: outsiders with their pictures plastered all over the music press swoop in to rap people over the knuckles for not supporting the SWP line. It's not an especially clever way to win friends and influence people.

WHEN we meet I take an instant dislike to Dean, who conforms squarely to the Party hack stereotype. Constant digs at the fact that the journalist went to university abound ("You probably hung out with the Young Liberals"). He's arrogant and cocksure to the point of being obnoxious and clearly enjoys posing as Prolier-Than-Thou, but since he spent his adolescence at a public school on a scholarship, he would do, wouldn't he? As for degrees, drummer King has one in political science, though Dean isn't in a hurry to point this out. Not that I give a flying toss either way.

Thankfully most members of the SWP aren't as *cartoon* as Dean, though some of his faults can be traced to that organisation's foibles of style, chest-beating bravado among them. The party's predecessors, the International Socialists, used to have a football-style chant that ran: "We are ace, we are cool, we are the IS and we rule!" The word "Redskins" would not be out of place in there.

The general scheme is: "Agree with us or you're a wimp/sell-out/Young Liberal/Kinnockite/CP member/jellyfish/softie". Like most of the Left, greatest venom is reserved for those whose politics are closest – I daren't mention the word "Militant" in case I'm hit by a flying snarl. I could go on like this for ages but you wouldn't be interested. I could ask why the organised Left is so self-destructive, but they wouldn't listen either.

The following day, as we pile into an overloaded crock of a van and head towards Edinburgh. Dean proves to be an easy interview. As "X Moore" in the NME his prose always displayed an effortlessly energetic quality. Hewes is absent and King (the quiet, thoughtful member of the trio) is mostly silent.

Do you ever have any qualms about the machismo of the Redskins?

Dean: "Us, machismo, you've gotta be *fuckin' joking . . .*"

You use a skins style, which I think you'll agree is a very macho way of dressing.

Dean: "Not the way we wear our loincloths."

That's dodging the issue, come on! You are identifying with a culture that is overtly threatening and based on machismo.

Dean: "What, any more than rockers?"

I'm not talking about rockers, I'm talking about skinheads, a lot of people find them really threatening.

Dean: "I find a lot of people in pin-stripe suits threatening, I find a lot of policemen threatening . . . I don't think skins are macho."

What are the big boots all about then if it's not to do with kicking people? I wasn't born yesterday!

Dean: "Is kicking macho? Bollocks! So all violence is macho? I certainly don't think violence is macho, kicking people is macho, that's absolutely *luuuudricrous.* There's no awesome significance about having a crop or whatever."

I was struck last night by the irony of a major record company signing up and promoting a band two members of which are in the SWP. Has that occurred to you?

Dean: "The moment you start making any record, start playing any gigs, you're immediately tied in with all sorts of crap and guff and people running around is odd. I think the idea of someone like John Curd organising gigs for us to mouth off about the miners is pretty odd. If you were on Cherry Red or Abstract, they've got press officers winding up 'The Tube' and the rest of it. My attitude is if Decca want to waste time flying trollops like you around the place left, right, centre . . ."

Do you think people in the business are suspicious of you, or are they so conditioned to seeing bands who claim to be political that they don't even think twice?

King: "I think they're thinking 'Another rebel band, great, makes a change from the hairdryer image, get a different angle to sell it from'."

That strikes me as slightly worrying. The whole recent history of bands that have been involved in politics is that they've become so much part of the mainstream . . .

Dean: "James Brown was the mainstream, he was the biggest album-selling artist in America for a long time. He was selling albums on the back of 'Say It Loud, I'm Black And I'm Proud', I don't think it's anything dramatically new."

But there has become an established tradition among bands who play white rock 'n' roll in Britain. People have become increasingly cynical about the role of politics in music, especially with bands like The Clash spending most of their time in the States and posing for Pennie Smith photos.

Dean: "I don't think people are, I think what is more worrying in some ways is that people will fly like moths to a little Marxist-Leninist light every time a naughty sprog radical band turns up. They welcome it with open arms. I don't think there's an initial blanket pull-down-the-shutters-and-ignore-'em attitude. It's later on that people become cynical. Either it's because bands like The Clash always argued so soggily and felt so chronically embarrassed about being on CBS and felt so guilty about all the scuzzy little machinations of the rock 'n' roll world, which they somehow couldn't balance with their politics. Or else it's a matter of, particularly when you get younger kids like Billy Bragg is now getting, wrong side of the wet nurse audiences, you get kids expecting all sort of things that, one, you're not promising, two, you couldn't possibly deliver – things the Redskins have always said it's not possible to deliver from a stage in a 45-minute set.

"Inevitably when you start getting heavy airplay you draw in people who aren't coming from any socialist tradition or aren't particularly politicised who do think political bands are there to change your life in a 45-minute set. Then that's when they start becoming cynical, they see that just because 'Keep On Keeping On' gets in the Top 40 Thatcher isn't screaming in pain and agony and running for the nearest exit."

Whereas your expectations aren't that impossibly high in the first place . . .

Dean: "I've got vast expectations in the miners and in working class organisations, but not in rock 'n' roll groups. Pop music can be pleasantly surprising, that it can continue to be politically inspirational, but you don't think 'Rock 'n' roll' is the central arena of political debate or central agent of change'. As long as you can communicate that to people . . ."

Does it annoy you when people say "If music was going to change anything how come there hasn't been a revolution?"

Dean: "It's sad. Strummer is sincere, but he slipped up on so many banana skins. He just went for anything, if it was red and a herring he'd bloody take it, old Joe. He always had very soggy politics. When we played with him at Brixton I said to him 'You should say something about the miners' strike' and he was only 'alf there. He was going, 'They've got a bit of trouble there at the moment, haven't they, there's something blowing up', I said 'Yeah, you could say that, they've been on strike for five weeks, the biggest national strike the country's seen for 10 years', and he didn't seem to latch on to it. Strummer would probably do it for the Peruvian miners – he's always tended to misplace where struggle is. What happens in Central America is critical, but ultimately it really affects working class people in Central America, and there are things that affect working class people in Britain much more directly that The Clash never seem to address themselves to."

The problem is they haven't got any ideology.

Dean: "They have got *some*

continued on p29

PERFECT CIRCLE

Adam Isaacs watches TV with WINSTON REEDY

UP in Finsbury Park there is a small room, drenched in equal parts with the aroma of ganja and mutton curry. Up against the walls, which are covered with press photos, are boxes of Winston Reedy's previous LP, "Dim The Light".

We are watching a TV programme during which gigantic tortoises and spiders make regular appearances, ready to pounce or otherwise assault the teams of leopard-skinned and loincloth-clad Hollywood belles and beaux. Winston is sprawled on the couch getting busy with the Rizlas, two beautiful girls are in front of the TV, and Chilli, Winston's manager, is in the kitchen.

"Well I started singing as a youngster, not in school, I was about 16 or 17," Winston began. "Originally I wanted to blow saxaphone but I couldn't afford one. My dad, 'e was a guitarist. I get the interest from him still 'cause 'e used to be home at night, entertaining the folks. I jus' get the vibes from that, y'know."

IN 1969 Winston started a band called The Express, a rock steady outfit who backed people like Errol Dunkley, Dennis Alcapone, The Greyhounds and Matumbi. Although Winston never recorded with The Express, he did cut a cover version of Lorna Benett's smash "Breakfast In Bed". In 1970 he joined The Cimarons and five years later made history when they toured with The Pioneers in Japan and the Far East, at that time virgin territory for reggae. Although the tour had come about because of Cimarons version of the Gamble/Huff song "Ship Ahoy" was bubbling in the Japanese charts, The Cimarons never really achieved the sort of success their hard work should have earned them, though a live album recorded at London's Roundhouse is still a steady seller, both in Europe and in Africa. As Winston put it: "People really love that album, y'know, – keep us alive for a long, long time.

"I left the Cimarons 'cos there was some kind of confusion, y'know. I didn't really want them to split because we'd been together for a long time – nine years – but things went sour, so, y'know, I looked at my solo career and thought 'I've got to do that'. The band is really bubbling in Africa – if they got a good tour together I would still work with them cos I've never been to Africa. I really want to go to Africa."

A GIANT Diplodocus disappears behind a sand dune on the telly. The girls are discussing the relative merits of a giant tortoise which is due to reappear anytime now. Winston kept an eye out for the tortoise and discussed the recording and distribution of "Dim The Light", one of the best British reggae albums to emerge for some time.

Lack of cash meant that Winston was unable to record in Jamaica, so the rhythm tracks were laid there and sent over to the UK where Winston voiced them over, enlisting the help of friends like Carol Thompson and Janet Kay.

This year, the problems are being ironed out slowly but steadily. For a start, Winston has signed to UB40's DEP International label, distributed by Virgin. Also signed to DEP are Mikey Dread and Brummie outfit Echobase. The Christmas dates by UB40 will feature each of these acts on different dates as support and, of course, for Winston there's a new album in the bag.

As "Baby Love", his new 45, storms the reggae charts (backed by Jackie Mittoo's sizzling instrumental "Instant Buzz"), prepare for Reedy fever. The groundwork has been laid, Sly'n'Robbie aid and abet on the as yet untitled LP and all systems are go. We ended the interview with me asking Winston how he felt about supporting UB40, a group which has achieved some of its success with covers of songs from an era which Winston helped shape.

"Well I don't feel no way 'cos I've done it before, y'know, with Sham 69 and groups like that . . . The Jam, Tom Robinson . . . so I'm used to it, that kind of circle. It's new but it's nothing unsettling."

Prepare yourself for an instant buzz.

Striking CLOCKS

Helen Fitzgerald meets Laurie Cuffe of THE ONE O'CLOCK GANG

MEAT Loaf's leather-swathed and fleshy bottom assaults the eyeballs from every corner. Porky haunches astride a flashy motorcycle, cavernous nostrils flaring in the wind, a decorous blonde digging her painted fingernails into the fleshy mass of his ill-concealed midriff.

Laurie Cuffe stifles a helpless giggle at the posters that adorn the walls of this record company office in which we meet. But he quickly checks his mirth. When you're still a small fish in a big pond you can't afford to mock your peers. Not that Meat Loaf's asinine and middle-aged rock 'n' roll cliches could hold a candle to Laurie's newly signed crew – but, like he says, diplomacy is the best policy for a band whose future depends largely on the enthusiasm and support of their new patrons, Arista. "Being typical free-speaking Glasgow lads it's sometimes a bit hard to bite our tongues" he admits jovially.

"The last time we were here we met Barry Manilow on the stairs – I mean what do you *say* when you're brought face to face with someone like that? He's treated like visiting royalty around here but then again if we sold as many records as he does we probably would be too!" Not that he has cause to worry. Arista might earn their bread and butter from Meat and Manilow but they're ploughing a lot of confidence into The One O'Clock Gang – as well they might.

No band of fresh-faced and gawky youngsters these. Laurie is their vocalist, guitarist and main songwriter. The paragraph in his CV that most attracts attention is the one describing his sojourn touring the Antipodes with The Saints two years ago. "Oh aye, we're all fairly seasoned campaigners," he grins. "Chris Bailey rang me up one day, he'd got my number from a friend of mine.

Next thing I know I'm touring Australia with a band of crazed and drunken madmen – it was brilliant," he laughs. "Me a wee Scottish laddie a long way from home in the company of these demented Aussies! It was toil and trouble all the way but I loved it."

Returning from this arduous trek across the nether regions of the outback, Laurie recruited some old buddies and started writing some songs of his own. Glasgow, as any moron knows, has its fair share of aspiring poseurs and pop stars but that's not really what Laurie was after. Narcissism is not what The One O'Clock Gang preach at all. So the line-up, complete, boasts Frank O'Hare on guitar Stevie Doyle on bass keyboards and Kenny Hyslop (ex-of Set The Tone) on drums – a man whose brief but legendary touring exploits with Simple Minds have been the toast of many a tale.

The One O'Clock Gang play a fairly feisty and abrasive game – but let's not start rashly packaging them with Big Country and their power-chord contemporaries. Their forte might be the reverberations of an appreciative audience but subtlety finds a home here too. Early judgements of their style will be swiftly reconsidered. "We are pretty aggressive if you want to call it that," says Laurie, "but we try to avoid the cliches of the rock tradition if we can. I see a lot of bands cashing in on the new-hip of rock formats and I definitely don't want us to be classed with them."

The music in question is a ferment of rock, R&B with the merest hint of a concession to the immediacy of a "modern" sound. Songs like "Closer To The Angels", "Innocent" and "Friday's Child" are rousing and provocative yet avoid the football-terrace choruses of bands like U2 and The Alarm. The One O'Clock Gang are a little more inventive than that. The drumbeat may be turbo-charged, the guitars sometimes vaguely Celtic, but here the comparisons stop.

Laurie's lyrics are another notable characteristic. Politics, love and religion (and the scars thereof) have been well-flogged subjects for starry-eyed youngsters to plunder for inspiration and in that respect they plead guilty. But Laurie's ideas are not statements – just observations. You'll find no sloganeering here, just well-grounded Celtic logic.

"Close Your Eyes (And Think Of England)" is a well-barbed anti-colonial message . . . fairly prickly territory for a new band to embrace, perhaps? "I kick things if they deserve kicking, I don't think there's any point writing about things you don't feel strongly about" is his response.

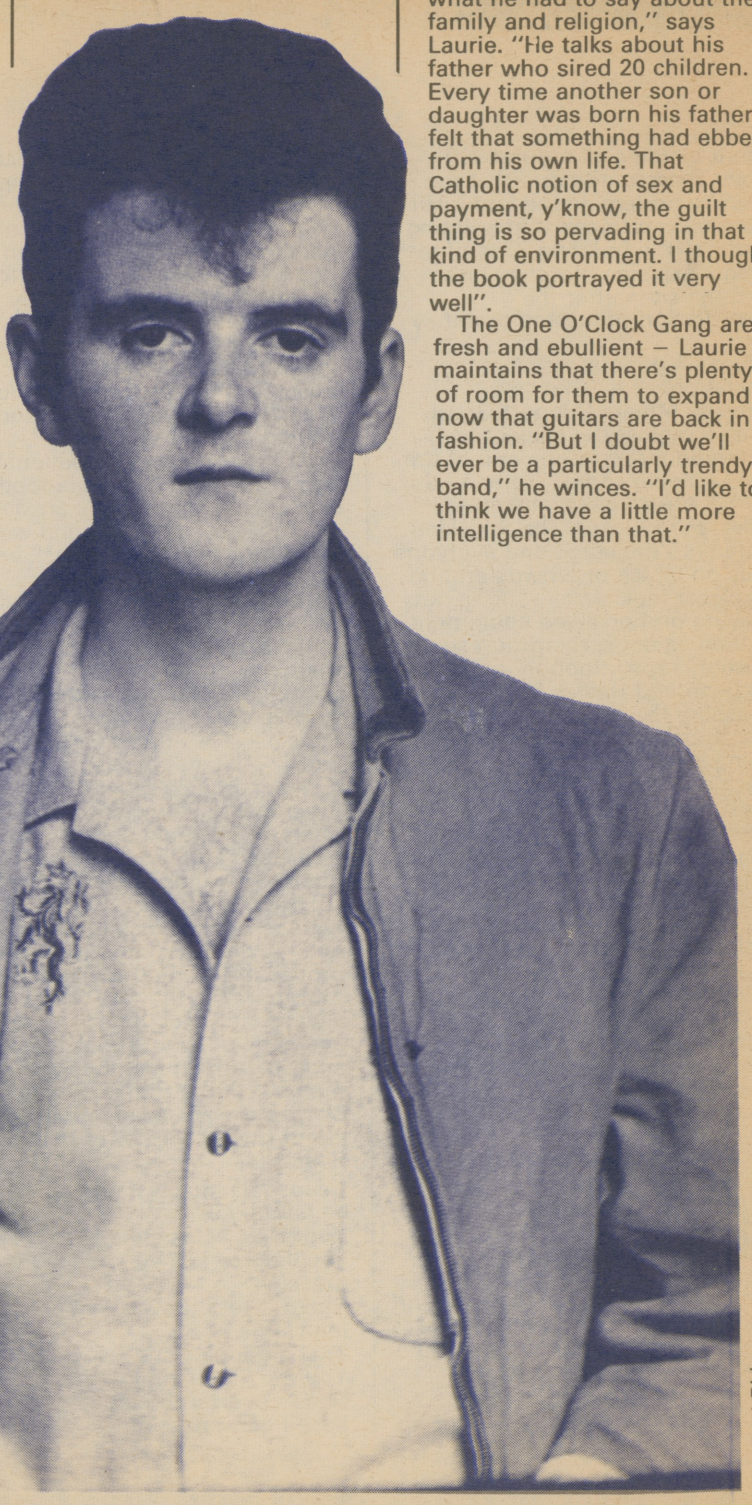
"And most English people haven't a clue about the cruelty of their country's history. How they exploited loads of other nations and tribes to fuel their own wants. My parents being Scottish and Irish, I suppose I'm well versed in history by now. I just think that the British Empire was – and in places they'd rather ignore, still *is* – the worst thing to happen to the countries they meddled in."

Some of his songs strike a less specific note but tie in with his strong feelings on the dangers of nationalistic fervour. Others trace the embittered heritage of a religious upbringing. " 'It's Too Late To Testify' and 'Closer To The Angels' are pretty obviously the result of a Catholic past," he nods. "I find it natural to write about things that are deeply engrained. But I don't want to sould like all our songs are pointed messages and personal vitriol.

THEIR first single, "Carry Me" was released this summer but, as ignorance of their existence continues, it obviously made little headway. "I hadn't really expected too much in the beginning," Laurie sighs. "We can't expect to chart with our first single". Arista sent them to New York to work with producer Harvey Goldberg, who defined them with misplaced but quite astute wisdom as "Ramblin' kinda guys"! The song was inspired by "Down All The Days", a book by Irish writer Christie Brown.

"I just really understood what he had to say about the family and religion," says Laurie. "He talks about his father who sired 20 children. Every time another son or daughter was born his father felt that something had ebbed from his own life. That Catholic notion of sex and payment, y'know, the guilt thing is so pervading in that kind of environment. I thought the book portrayed it very well".

The One O'Clock Gang are fresh and ebullient – Laurie maintains that there's plenty of room for them to expand now that guitars are back in fashion. "But I doubt we'll ever be a particularly trendy band," he winces. "I'd like to think we have a little more intelligence than that."



Pic: Paul Rider

Edited by Steve Sutherland

I WAS absolutely disgusted when I saw Frankie's new video on "The Tube". They're not a band I particularly admire, although I suppose they deserve their success after the hard search they must have undergone to find a producer/dictator who could mould them into the commercialised young chappies they are.

The "Relax" video was fine, disguising their obvious lack of talent. The "Two Tribes" vid was a bit iffy, unprofessional and patently uninterested in the subject of nuclear war. I'm not saying that every band should take a political stance (Duran and Spratty Ballet are just too pig-ignorant and small-minded to have any views worth considering), but if you are going to make a *lot* of money out of the disarmament argument, I feel it's only just to present the views in a serious manner rather than making a childish satire.

And when I watched the video of "The Power Of Love" my mouth dropped open and my tongue fell out. It's bad enough that Christmas is so commercialised and money-grabbing but to make a video of the birth of Jesus and the Star Of Bethlehem (it would have been okay if it had been Cliff) is going too far.

Come on Frankies. I know you're talentless, we **all** know you're talentless, but this! A porno vid would have been an improvement. It's unfortunate that the British public will not see through the smokescreen plastered with big, black letters declaring "GOODWILL TO ALL AND A TRUE PORTRAYAL OF THE XMAS FEELING", but maybe if we're lucky a few pessimistic and intelligent people will see through the mist and find the harsh reality – that it's really just "Goodwill to all Frankies, next stop Number 1 collecting £1,000,000 as you pass TOTP."

NANCY PERRY, Hoddesdon, Herts.

● LADIES and Gentlemen, Backlash proudly presents the first one who fell for it.

AN American view of five British subjects. An open letter:

After seeing Frankie Goes To Hollywood in Philadelphia during their US tour, I feel that I must address all those who are compelled to put Frankie down. Not being burdened with the jaded, bored and blasé attitudes of certain people who feel it their duty to condemn whatever is successful (of course, I mean those with *discerning* taste – after all, true "art" could never be – gag! – successful or – perish the thought – commercial!) and not being particularly threatened by homosexuality, I can only feel admiration for the band and for what they've accomplished. They've managed to strike a balance between good music, style, and an exciting dash of controversy. Think of the reaction they've stirred up in recent months. Surely such cleverness (on whomever's part) is worthy of success and deserves appreciation.

A newspaper here described Frankie as "arrogant" but this is obviously a misinterpretation. To put it plainly, Frankie's got guts. They've managed to break things up a little, and have created a niche in history for themselves which is more than those pompous "artist's artist" bands can claim. Nothing can change that fact, all of you who spit on Frankie's name!

My best regards to the lads and special thanks to Mark O'Toole for those soft, slow, wet kisses.

CHRISTINE LORGE, Bancroft Ct, Turnersville, New Jersey, USA.

● LADIES and Gentlemen, Backlash proudly presents the second one who fell for it.

OKAY, so everyone says that the devil has all the best tunes . . . but does he run the graphics dept of Melody Maker too? There I was studiously poring over the October 27 issue, when suddenly I noticed that the headlines with the strange print used inverted Ts. Your editors have been listening to too much Siouxsie and not watching enough "Doctor Who" because those Ts look suspiciously like upside down crosses.

Now, you're probably thinking I'm some fanatical American Baptist. Worse. A Catholic in fact. Of course I'll keep reading MM 'til Judgement Day cos no American magazine can hold a candle to y'all (pun intended). So what if Andy Cowles has cloven hoofs, we Christians are supposed to be tolerant, right? I wonder, though, if I could get Bono to exorcise your printing presses?

BILL CROW, Northbrook Drive, Atlanta, Georgia, USA.

● ACTUALLY, Bill, you've sussed us. If you soak the Maker in the bath, turn to page three of TTT and read its mirror image, you'll glean all manner of Satanic messages. You're wrong about Cowles though, they're not cloven hoofs. He just walks that way.

COULD you please refrain from printing ridiculous images as backgrounds to some of your articles. It detracts from the high level of journalism we've come to expect from Melody Maker and also makes the article bloody hard to read!

IAN STARKEY, Begg Avenue, Camelon, Falkirk, Scotland.

Frankie – The controversy rages on and on and on . . . ZZZZ.

● WELL yes indeedee . . . it has to be said. That Designer Of The Year award's gone straight to Picasso's head. Funnily enough, there's been a strain of thought around the paper for some time now that the great man's gone psychedelic. I suggest you try reading through 3D glasses.

DEAR Morrissey, I would like to apologise to the group on behalf of myself and all the others who were as disgusted as you must have been at the antics of the pre-school playgroup at your gig here. Most of us were there to listen to music, not to be infantile. It was well worth every minute of the six month wait since last time and, as most groups never play here, The Smiths making the effort to come back again was really appreciated.

Please, please, please have pity on those of us who have to live here and come back again. Don't let your view of us be completely influenced by a (small) bunch of revolting little schoolboys who have no idea what you're all about.

Please, MM, print this and ease my mind a little.

NOIRIN, A Smiths Fan, Cork.

HIP HIP hooray! Rejoice! I once was in bonds but now I see (such poetry)! I have seen the light! I now know what I am. Thank you Edinburgh. Thank you from the bottom of my heart. I am a WOMBLE! For months I've worn checked shirts and moved to the hallowed strains of Simple Minds, Big Country and U2 without knowing what I was. I kept seeing people in parkas called Mods, long-haired prats called hippies, arseholes with no clothes on at Lords called streakers, but I could never think of what I was. And then, almost as I was losing the fight, Edinburgh saved me. Bless 'em! I'm a WOMBLE!

ORINOCO, A Hampton Trendy.

● SURELY now I qualify for my Santiago?

JUST to set the record straight, could you inform me what soccer team MM supports? In my opinion an editorial decision was taken by Southampton FC as "alcohol-free" Lawrie McMenemy, Steve "Why am I in the England team?" Williams and Joe "dazzle me with that smile" Jordan are frequently mentioned, although HRH Sir Bryan Robson (God) is naturally revered and adored.

If I'm correct, why did you pledge alliegance to soccer's version of Shakatak? Surely Watford would have been the obvious choice because of their musical connections (Luther Blisset plays the organ). Or doesn't Steve Sutherland like teams without defences?

ONE OF DAVE ARMSTRONG'S WIGS, Crowthorne, Berkshire.

● STEVE Williams? Who he?

GENDER-BENDING is dead – long live the pretty boys!

Forget Boy George, Pete Burns, and the rest who openly admit to being AC/DC. Today (well, last week to be accurate) heralds a new era in pop's sexual identity crisis. I refer to that fine bunch of human beings, Duran Duran, and their latest series of publicity shots. This previously macho band have now been reduced to posing in what can only be described as cheesecake poses similar to those adopted by the Nineteen Forties Hollywood starlets, the queens of the casting couch. Odd thing is, it suits them.

Does this reveal the subliminal nature of Britain's finest pap group? Do their wives know? Bring back real beef – Gary Glitter forever!

HUGH ZAPPRETTI, Boyden, Somewhere in Albion.

● DURAN previously macho? Surely some mistake. Alright, I know they didn't prance around in kilts like that other mob but they used a sport a foppish line in frilly shirts and girly haircuts. Funny thing with Duran though, have you ever noticed how, in their posed group shots, they all look the same. Cheekbones a go go.

I WOULD like to thank Mick Mercer for his review of The Stranglers' "Aural Sculpture". Truly a slagging off worthy of the NME. If this doesn't deter the band-wagon jumpers, nothing will. Obviously the man listened to the album while watching "The Dukes Of Hazzard". I can now relax, knowing The Stranglers still belong to the fans. I must dig out my old Paper Lace records Mick!

JUINBLACK, Harrogate.

● MICK Mercer would just like it known that he didn't actually listen to The Strangs album at all on the premise that if you ignore them hard enough, they just might go away.

Backlash

Send your contributions to Backlash, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU.

HIGH DEFINITION

FILM

CITY OF LOST SOULS

METROPOLIS

GIORGIO Moroder, multi millionaire, Flashdancer, Oscar winner, film scorer turned film restorer, has spent the past three years trotting around the world in a quest for long lost prints of Fritz Lang's original "Metropolis". His search unearthed several new and compelling scenes, though some celluloid was lost forever when the film was shortened for the first American version. Having assembled the most complete version of the film for 60 years, Moroder then cut an hour off the two-and-a-half hour epic to produce a plot with more pace and less waste.

The skyscrapered city of Metropolis is run by an elite oligarchy led by Alfred Abel, whose son (Gustav Frohlich) falls in love with Maria (Brigitte Helm), the pacifist leader of the millions of toiling mechanised underground workers, who keep the city going. Rotwang, the inventor, is asked by Abel to replace the deific Maria with a robot doppelganger, to lessen the risk of insurgency among the ranks. The imposter's circuits cross and her frenzied orations incite the workers to revolt before she is exposed as scrap.

Some 38,000 extras (and not a Kelly Girl in sight) were used to create grandiose impersonal moving sculptures from servile men and menacing machines. Lang's overwhelming images of mass human geometry make even Leni Riefenstahl's techniques appear timid, and only adverts can still compete on this ostentatious scale. Moroder has had the print tinted, which makes little difference either way.

More questionable, however, was Moroder's decision to shovel in a rock soundtrack, including songs by Adam Ant, Bonnie Tyler, Freddie Mercury and Loverboy. Though this seemingly blasphemous idea turns the epic into a comic "Old Grey Whistle Test" promo for Pat Benatar, the melodrama certainly complements the story's dubious "love triumphs over grim circumstance" conclusion.

Moroder qualifies his idea by stating: "Without (the songs) I wouldn't have had anything with which to promote the film. The director is dead, and it's not an adventure movie of today, so the only star is the score." This may be true, but the "star" scores bonus points for mediocrity. Fritz may be turning six feet under, but it's still a a mite discourteous to bury his film under the debris of third-rate synth scores and tenth-rate MOR pap. It says a great deal for the man's genius that his meisterwerk survives such a savage onslaught of doggerel.

It's ironic that this modern soundtrack is already more dated than a film whose images creep closer to reality by the day.

● TED MICO

GIVE MY REGARDS TO BROAD STREET

THE only image I shall remember from Paul McCartney's new film is the opening one in which he half-reclines in the depths of his chauffeur-driven limo, musing over a notebook. It reminded me of the predicament of "Charlie Bubbles" – except that vacuum-packed celebrity was cursed with awareness.

"Give My Regards To Broad Street" is McCartney's first film since "Let It Be" 14 years ago, and I shouldn't be surprised to learn that he had been living a sealed and soundproofed life on the back seat of the limo in the interim.

It's an astonishing miscalculation, and a valuable document on the psychology of the hugely rich and famous. Dressed-down to a nonchalant nicety, he cannot disguise the fact that his perspectives are about as average as a parakeet's in Marks & Spencers. Which is not another way of saying he has an exotic imagination, for he hasn't; what he has instead, and it's rock 'n' roll's fault, is a conviction that life is blithe and that his is worth watching. Maybe if people paid fortunes at auctions for my old laundry bills I should go the same way.

What he is is a wonderful musician with a genius for song-writing, and a superb voice which can pierce the tear-ducts the way a steeple pricks a rain cloud, rising thrillingly high on pitch and in tune. Rock writers who projected all their usual rebel rubbish on him, and reviled him when he moved into MOR, missed the point. McCartney is a professional the way lawyers are professional.

"Give My Regards To Broad Street" has 14 songs, three of them new, one of them, deservedly, already well on its way to joining his other 43 hits. "No More Lonely Nights" is a beautiful song, a perfect example of his talent for setting the emotion in the right register. Not being an old Beatle shrine custodian, I didn't object to the new versions of the oldies. "Good Day Sunshine" and "Yesterday" were worth doing again, but the vastly inflated variations on "Eleanor Rigby" were kitsch.

"Eleanor Rigby" is the most elaborate of the production numbers, and we're deep in Ken Russell scenario. This sequence, costumed to come to a head as Manet's "Dejeuner Sur L'Herbe" for Linda's period box camera, is a total embarrassment, and it comes as a relief when Ringo, Barbara Bach and Linda topple to their deaths over a weir in a punt, except they return as apparitions, a spectral Linda on a horse, probably one of the family.

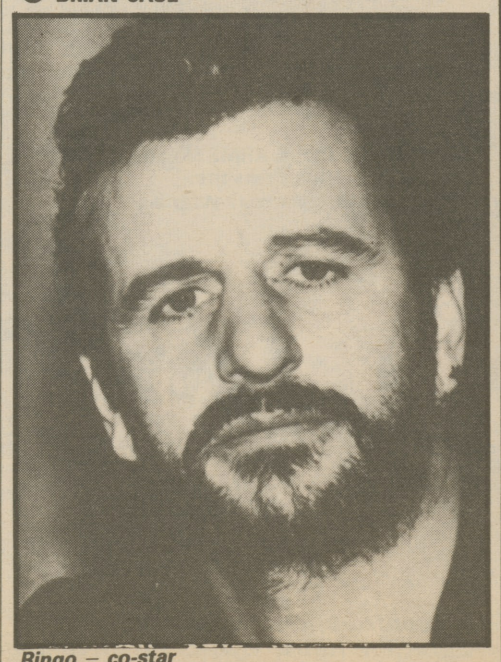
The "Ballroom Dancing" number takes place in a mock-up of London's Lyceum, and is slapdash slapstick, with formal formulation dancers getting involved in a rockers' punch-up. "Silly Love Songs" finds the band done up in bell-boys' outfits and cat make-up standing on futuristic industrial funnels for some reason, and the robotic dancer Jeffrey Daniel hogs the foreground, sliding backwards and forwards across an invisible glaze. He could have been trying to get close to McCartney.

All the gags are back with Dick Lester. McCartney drives a ladybird-spotted buggy capable of bursts of pixillation, Ringo rummages through cupboards of drumsticks and shakers in search of brushes, and only finds them as the number ends. Employees at the BBC either wear enormous bow-ties or act pouffy. Diners at Elstree Studio canteen find themselves eating beside monsters from the swamp. Plain-clothes policemen wear belted gab macs, and converse out of the Edgar Lustgarten phrasebook. The film is never funny, and never funny in the worst way which is madcap, setting the teeth to concrete.

Ringo and wife, freshish from their triumph in "Caveman", walk about, sit down and stuff. Tracey Ullman brings her wit to bear upon a role which requires her to cry all the time in a leather jacket. The late Ralph Richardson looks bewildered; probably expected a script. Various musicians from Led Zeppelin, 10cc, Pink Floyd and Fairport Convention sit in for a blow.

The story, from the pen of Paul McCartney, concerns a stolen master-tape of his next album, and dawdles with fantasies about its whereabouts. As a narrative, it possesses the thrust of a sausage. Lots more lonely noughts at the box-office, probably. Barbra Streisand, in a comparable situation to McCartney, overreached herself in an adjacent studio with "Yentl" – and also expensively revealed a vision second to anybody's.

● BRIAN CASE



Ringo – co-star

On the Air

WEDNESDAY DECEMBER 5

RADIO 1
7.30pm: JANICE LONG. Street Culture reports, topically, on punks.

BBC 2
7.15pm: EBONY. Live (?) from Cardiff with locals Bissmillan and Denym on hand.

THURSDAY DECEMBER 6

RADIO 1
7.30pm: JANICE LONG. John Walters with his usual informed look at the "musical press". (8.00pm).

BBC 1
7.20pm: TOP OF THE POPS. Mike Smith and Gary Davis fronting what is probably the most influential TV programme east of the River Quaggy.

BBC 2
9.00pm: ENTERTAINMENT USA. Unabashed by the contradictions of the programme's title, the retiring Jonathan King overcomes his shyness to talk to David Geffen (head of Geffen Records), Dee Snider (of Twisted Flipping Sister) and Geoff Bridges (star).

CHANNEL 4
9.30pm: LIVING APART TOGETHER: Passingly competent drama with incidental music and lyrics by B. A. Robertson (largely unimpressive), who also "stars".

FRIDAY DECEMBER 7

RADIO 1
5.45pm: ROUNDTABLE. A chance for the unemployed to hear Richard Skinner and guests being pungent about the latest singles.

ITV
12.00pm (midnight): LIVE FROM LONDON. Unassuming Rock Goddess entertain . . . no comment.

CHANNEL 4: THE TUBE. The worthy Jools Holland and whatsername with The Stranglers and Icicle Works . . . plus Jools Holland . . . plus an interview with Ian MacCulloch.

SATURDAY DECEMBER 8

RADIO 1
6.30pm: IN CONCERT. Former Roxy persons Phil Manzanera and Andy Mackay and their most recent incarnation, The Explorers.

RADIO MERSEYSIDE
2.05pm: JOHN LENNON – THE LIFE OF A LEGEND. As against the life of a non-legend.

SUNDAY DECEMBER 9

RADIO 1
4.00pm: HITSVILLE USA. Part VI (or 6, or Six) of the continuing story of everyday Motown folk.

MONDAY DECEMBER 10

RADIO 4
8.15pm: THE MONDAY PLAY . . . TITUS GROAN. Sting (who seems to own every piece of Mervyn's work) plays Steerpike. Give our regards to fraud street.

TUESDAY DECEMBER 11

BBC 2
7.20pm: WHISTLE TEST. The weak start here. Shortish person and nodding dog present a pot pouri of rock 'n' roll greats like . . . The Room and Orange Juice live, plus reports on rock musicians (are we serious?). Ah, "as leaders of youth style and culture". Bait breath for other attractions, such as Jean Michel Jarre (French, but married to Charlotte Rampling), Kim Wilde (British and unmarried) and the totally spontaneous charts.

THE DIVERS

ART OF

Pic: Beattie Bundle

WHEN Julian Griffin, Andrew Hobday and Mike Harding were interviewed at the age of seven they wanted to be an alternative pop band. All three however had found lucrative employment as astronauts when last we met, when they were 21. Now, a sober 28, they are celebrating the release of their fourth single, "Diving For Pearls". What went wrong?

Julian: "It's not widely known but he (Andrew) is Paul McCartney's love child."

The suspicious Andrew scowls at the less well nourished flaxen tot beside him, and confiscates my pad and pen, refusing to be drawn. Nothing unusual for a man behind a trio of debauched funkfiends whose music is best likened to a hand-grenade, suddenly minus pin, lurking in the toilet bowl beneath you.

Andrew: "I always feel, perhaps wrongly, there are people who think, 'Well what are these guys about, why don't they make up their mind'?"

Mike: "We'll go on trying something new with each record. It can be frustrating but with us I think people *do* get the impression we're in control."

Julian: "My ex-boss went to Ibiza, on holiday. Went into a record shop that had one of our records in the front. 'See that sleeve?' he said. 'See that Letraset? That was nicked from my shop'."

Mick Mercer meets delinquent pop contortionists 1,000 MEXICANS

LIKE a sexually harrassed Bronski Beat, the Mexican music is as much a waterbed of divining inspiration as it is lyrically compelling ("You're a naked flame, I'm a tissue of lies"), with dramatic additives of happy charm, as in "Man Catches Man", the seedy and sorry story of a suburbanite male neurotic who's convinced burglars are tampering with his treasured trinkets below. Furiously he tries to wake "the wife" – "This is your last chance to wake up, Audrey. You might never see me again. I might be . . . (gulp) . . . *killed*, in action".

He never goes down.

Julian: "There's also the implicit suggestion that while there's probably no-one there, there might be some idiots downstairs with a keyboard and a drum machine."

PLASTERING the walls with verbal diarrhoea, like the self-employed samurai they are, the Mexicans really lead an exciting life, never more so than when treading the boards.

Mike: "Normally at gigs we know at least a quarter or half of the crowd by sight. Last week we didn't know anyone. I didn't even know these two."

Mystery and violence! (When they played the Clarendon recently a few lads from the Shed were present!)

Mike: "At the end we walked off and left the tape machine running which is something we do quite a lot and people were saying, 'God you must have been really pissed off by those blokes!' 'Blokes? What blokes? We hadn't noticed them'. But you walked off!' 'What did you expect, that we'd fly off?"

Julian: "We *did* have some violence at that gig. Michael hit me on the head with a bass guitar. Very hard."

I'm not surprised. And recently, at a Time Out gig, where the band arrived early to achieve the best sound ever, their PA man failed to arrive until the last moment because his flat was on fire, leaving the gear with them and racing away again, somewhat distraught.

Mike: "So we got Jules from Kill Ugly Pop in to do the sound."

Andrew: "And he did it! He killed ugly pop."

Mike: "It was quite interesting. Generally we start with one or two things and build. This was the reverse. As the gig progressed it went from being a massive wall of sound, with lots of echo and feedback which was really quite exciting . . . Jules got to grips with it, taking everything out to find out what was causing the distortion . . . we ended the gig with the drum machine going tsch tsch tsch and one vocal mike working."

And after a gig there is still fun to be had as the band regularly leave their equipment about for amateur Anike Rice type people. The last instrument to be banished was a rather expensive clarinet (fortunately retrieved).

Mike: "No point losing plectrums. *Everyone* does that! You have to stand out from the crowd."

They are of course an artesian well. Andrew takes offence at this suggestion, rising to strike me viciously with his left hand until a grimace shreds his features and we learn that his hand is sorely injured. The sordid tale spills out.

"I was coming out of a pub when someone shouted and I lost control, I lost my rag. I hit it on the sink! I'd washed my hands, the water was going down and I thought I'd heard the drain say, 'Denis Law you bastard, you are a bastard . . . Dennnn-is Law! 'So I went WHACK!!!"

Julian: "You can't beat the cistern." Wild boys!

POSING WITH THE BIG BOYS

Joey Demaio, Scott Columbus, Ross The Boss and Eric Adams

Are MANOWAR literary giants or illiterate midgets? Read on . . .

IF someone were to write a dictionary of modern-day phrases, the term "Heavy Metal" might well be described by one word – Manowar. After all, they do claim to be the only true heavy metal band in existence.

What about Motorhead? "No," they chorus. Kiss then? "No," they hiss. Not even Iron Maiden? Why is everyone laughing?

A quick sneak through their travelling tape collection revealed nothing more than Wagner and Manowar, although they will admit to liking early Black Sabbath. "Anyone who doesn't like the first Black Sabbath album should die!" they assert.

One thing's for sure, you either like Manowar or you don't. There are no half measures with this band. I can think of a good few people who don't – all the musicians they've branded as "false metal" for a start.

"Most other bands are afraid of us." I don't blame them.

Then there's the feminists, and that doesn't surprise me either. Manowar's attitude to women is a bit alarming.

"All women are slaves," according to the band. They mean it as well. "We were put on earth to make women happy." You better believe it.

If you're wondering what inspires a band like this, it's simple – "Hatred is our inspiration."

They certainly look for inspiration in the strangest places. You should see the thing they are travelling around in. Limos? Are you kidding! Their van is the ultimate in discomfort, and they chose it on purpose.

"After driving to a gig in that, we're so full of hate we can't help but be brilliant." It's all right for them.

So who do Manowar think they are? Are they just a bunch of loud-mouthed Americans who should go home and shut-up? Or is there more to their boasts than meets the eye? An investigation is obviously called for. In my opinion, the LP "Sign Of The Hammer", is a masterpiece, but as they say, "No tape can contain this band!"

It's live that Manowar come into their own. It has to be said that Manowar rehearsals are no place for the faint-hearted. If you're not careful, "the black wind" is likely to blow you straight out of the door. Earplugs are in plentiful supply, but resorting to them would brand you as a wimp – the worst insult possible under the circumstances. However, I do know for sure that at least one member of the band wears them, but I won't tell who – yet!

Watching Manowar in action does make everything else pale somewhat by comparison. They certainly practise what they preach. Ross the Boss is arguably the best guitarist around – he's definitely the fastest. "It's not how fast you can play, it's how much hate you put into each note!" he insists. Joey DeMaio has added a whole new dimension to the art of bass playing, and any vocalist who relies on a mixing desk to sound good should retire after listening to Eric Adams.

Their lyrics reflect the band's general philosophy.

"Nobody tells a man how to play" ("All Men Play On 10", the single).

"Four sworn to vengeance, see the hate in our eyes" ("Sign Of The Hammer").

And so it goes on.

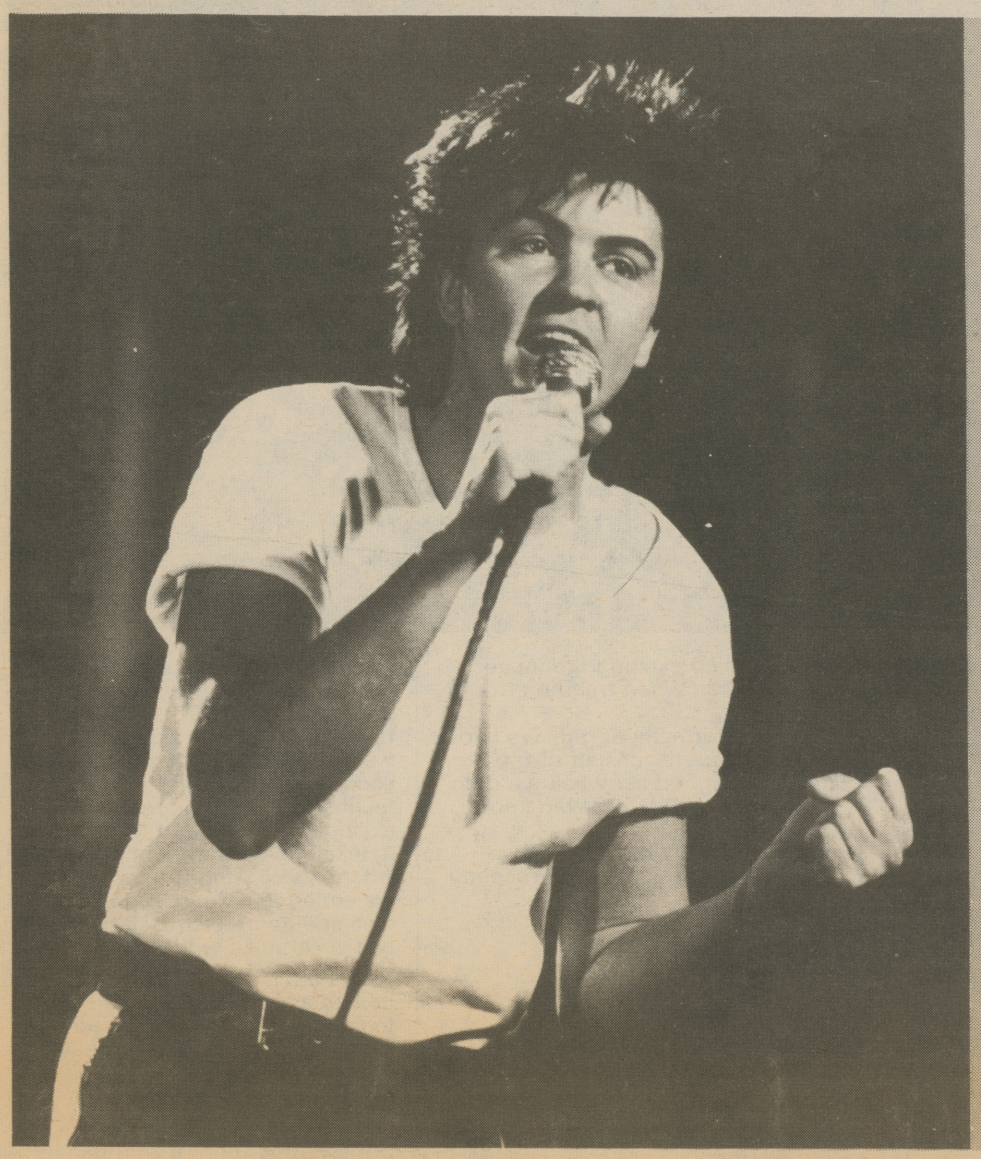
I don't think it's fair to call Manowar arrogant, they're just dedicated to the cause of true heavy metal. And yes, they do have a sense of humour. Easy to miss I know, but there all the same. As they put it, "we live for comedy".

Whether they are the only true heavy metal band is for you to decide, but if you've checked them out and can still honestly say you don't like them, perhaps you should ask Santa to bring you a Culture Club album for Christmas.

Manowar is not a band, it's a way of life.

● HEAVY METAL HEATHER

IT'S ALIVE!



DEEP THROAT

PAUL YOUNG

Glasgow Apollo

On this Damascus road of sexual titillation, St Paul himself is the one with the blinding light.

Gazing sightless to the sky is a bedazzled audience, composed mostly of teenage schoolgirls and their determinedly youthful mothers. The object of their adoration is an aging British soul singer who can't dance and whose entire approach to performance reeks of the early Seventies. We're in Rod Stewart territory here, make no mistake; blindness is a blessing.

In a scurry of roadies and the glow of a lighting rig straight from Close Encounters, "Behind Your Smile" kicks things off, Paul mauling a mike stand innocently and grinning like the big teddy bear he is. In rugby shirt and jeans he's a casual scruff, big brother's dishy meat. The band, now minus the wonderful "Fabulous Wealthy Tarts", display a whiplash perfection, Paladino's trombonic bass-playing leaving its ubiquitous trademark.

I'm just beginning to think "hmmm, this sounds OK" when I have one of my worst musical experiences. Paul and his disciples' persecution of "Love Will Tear Us Apart" is unforgiveable, verging on the obscene. Three black male backing singers hand-jive, grin and doobie-doobie-doo through one of the most traumatic, desolate songs ever written. And young Paul struts and jerks and grins while the fans jauntily sing along.

Through "Love Of The Common People" my tolerance vanishes. Suddenly this seems a slick, gutless trick through both classic material and disposable trash, with little intelligence and even less real passion. But then . . .

Then the so-and-so comes out with a blistering "I'm Going To Tear Your Playhouse Down" which lets the band really stretch. And the solo piano accompaniment to "Broken Man" allows the Young voice to ache and sob with complete conviction. Confused? I could have screamed.

But then everybody else *was* screaming. The set concluded with the ludicrous lobotomising chant/dirge, "Sex" and the encores ended with an overextended "Wherever I Lay My Hat", sung word but not note perfect by the crowd.

Paul, Paul . . . this was slick, professional entertainment, complete with athletic PA-stack leaps and Bono-like clambering. But it lacked inner commitment; a soul birthright has been exchanged for a mess of pop potage.

The stadiums await.

● TOM MORTON

VICIOUS PINK

Camden Palace, London

On went the backing tapes and out came Vicious Pink, who, if anyone remembers, used to be Vicious Pink Phenomena. The six of them opened with a smooth, silicone electro-funk number which sounded almost as bland as something Gary Numan might produce. Dressed in black and expressionless, they stood, mechanically punching their stubby fingers at their Roland consuls, and it wasn't always easy to distinguish who were the players and who were the instruments. Their efficiency – and they were efficient – was born of calculation rather than instinct.

Josie, their vocalist and female interest, struck her poses and bounced about the stage like a machine-gunned corpse, and the whole set was faultless, lacklustre and utterly predictable – rather like the Camden Palace crowd themselves. Very electronic but not very funky.

It takes such little effort to play computers that watching Vicious Pink in "action" could hardly be described as a performance. After the incisive hook of their single, "Cccan't You See", I was disappointed by the banality of the real product.

● JEREMY LEWIS

I WOULDN'T SAY THE WIFE WAS FAT BUT...

LENNY HENRY/RIK MAYALL

Dundee University

HEARD the one about the black guy and the white guy who are leading the youthful British comedy talent of the Eighties'? Well . . .

On the first night there was Rik Mayall who sometimes becomes Kevin Turvey and his lips pull back over bristling buck teeth under arched swivelling eyes. And it's all in the eyes, his face splays out and the packed students collapse. It doesn't take much; he moves the mike stand and they double up. Kevin proceeds to tell the long, arduous story of how he got up one morning and answered the door to an angel . . . and that's about it – every detail is picked and expanded, the mundane made amusing.

Funny thing is, there's never a punch-line and no jokes as such, it's all in the gaze and the movements and the voice reflecting the bed-sit, part-time punk youth who wakes in the bath but never takes one, the spotty youth you'd traverse continents to avoid. Tall stories get even taller and spin off at tangents into crazed nothings. Despite that, it's not all new – he goes for the old favourite groin area a lot and proves that the mention of male genitals will always get a laugh. When he became "himself" in the second half he lost a lot of momentum and almost crossed the line into just mucking about. He was funny, but I was disappointed and disenchanted to find he's not changed one word or nuance since his show at the Edinburgh Festival *last* August. Surely this is lip-service being paid to the ready-made audience weened on "The Young Ones"?

The second night saw Lenny Henry working and moving from the moment he came on, making us fold and rock back like spring-loaded puppets as he contoured his face to fit his immense range of characters, lightening and darkening like a faulty light bulb as his arms sprawled and mouth flapped non-stop. He is cool, for no matter how exhausting the set is, he runs like a finely-tuned engine, moving forward and polishing it all to a brilliant lustre. Like liquid he flows effortlessly from one character and story to the next. All interspersed with the music that is integral to the show, revealing a surprisingly good voice.

Lenny shoots out arms and legs, pulls vast faces and projects right to the back corners of the hall where every face was laughing. These days his economy, speed and timing are almost frightening. Three things *killed* me: his brilliant Frank Bruno impression; his old blues singer with harmonica tapped out to play terrible notes; and Theophodus P. Wildebeeste – a devastating mesh of everyone from Barry White to Marvin Gaye in an open-shirted deep-pile soul-sex rap to a giggling girl from the audience. He makes rough fun of his subjects but his respect for them always shines. A gentle cynic in a firework display of virtuosity.

Rik is shrill, sharp but seems stuck into one corner of humorous squalor. Lenny has the good, sinewy, hilarious class of a natural observer/performer with the whiff of the rebel still about him. Whatever, they make some of us laugh.

● BOB FLYNN

BROKEN TREATY

INDIANS IN MOSCOW

Leeds Bierkeller

As shocks go, it could hardly have been less welcome. Gone was the synthesised style of the band that promised so much earlier this year. In its place, we were served up an unappetising dish of stodgy pub rock which often verged on watered-down punk.

Always the chameleon, lead singer and driving force Adele has stumped even her staunchest allies with her latest shock changes. She's replaced the ambitious young backing band that helped her create the mischieveous pop of "Naughty Miranda" with three old faces, culled from the Adicts and Gary Numan's old group.

As their reference point suggests, this new backbone was far from impressive. The guitar screeched painfully and the rhythm section was about as hot as an Alaskan day-break.

Of course, Adele herself battled defiantly to convince us she's made the right decision. Hopping on stage in a shimmering superwoman-style chiffon outfit, she looked like a more appealing version of Paula Yates. She teased and provoked a stubborn audience – with comments like "Come on, pop-pickers, at least heckle if you can't stand us!" – but she didn't manage to win them over. She couldn't – because the new material simply didn't have the strength of old Indian's songs. Where numbers like "I Wish I Could" – sadly missed tonight – owned a deliciously subliminal edge, the new ones sounded turgid, cliched and sluggish. "Balance", for instance, was more memorable for Adele's theatrical Christ-on-the-Cross slump over the microphone stand than for any inherently artistic value.

On a couple of occasions they did manage to break through from the pub-rock stranglehold. The lovely harmonies during "The King's New Clothes" and the surprisingly strident rhythms of "Body And Soul", almost took your breath away. But it was soulless when we expected so much. Easily the most disappointing gig this year.

● FRANK WORRALL

THE CURE/CERTAIN GENERAL

Beacon Theatre/New York City

YOUR Cure and our Certain General – bands of a feather, actually, both trying to etch new forms out of post-punk scratch, carving out private arenas to test their own ambitions. In spite of a bad sound balance, veteran New York foursome Certain General defy equilibrium in their abrasive Velvets-descended attack. By mid-set, their devil-may-care flailing has closed into a tightly clenched buzz-pop fist. By set's end, they are a revved-up dance engine with juggernaut possibilities.

Alas, tonight The Cure are a juggernaut that flattens some of Robert Smith's best songs. The heavy bass and drum mix, further punched-up with excessive melodramatic echo, shatters the clarity of The Cure's guitar-keyboard interplay, especially in devious sing-along numbers like "The Walk" and "Let's Go To Bed". It is power at the expense of sizzling articulation, a distinction heightened by the simple power of "Boys Don't Cry" in the second encore. "Secrets" is among the night's best, its propulsive surges set off by Robert Smith's spunky acoustic guitar and his voice rising and falling in pained waves. It sums up the winning quality of Smith's avant-pop stance, that his dangerous frailty is, in fact, its own reward.

Smith – looking like a ruffian china doll with his skin bleached a porcelain white by the mood lighting, offset by his black haystack hair and fire engine red lipstick – doesn't say much all night. Then again he may have been left speechless by the near sell-out crowd, a remarkable testament to the Cure's growing profile Stateside since they have no product to peddle this season. Certainly the way this crowd shrieked at each announced song title and vocally demanded three encores suggests that in America Robert Smith can now have his pain and eat it too.

● DAVID FRICKE

THE CULT/PLAY DEAD/BALAAM AND THE ANGEL/BOLSHOI

LYCEUM, London

The word is out! This time next year The Cult should be enormous. "Resurrection Joe", the new single; raw nerves jarring against a background of unrepentant commercialism, is so blatant it can hardly fail. Other new songs (most notably the U2-ish "Hollow Man") indicate The Cult should have no trouble following it up. The anthemic pace at which they take the slower numbers, the indiscriminate use of dry ice, the way Billy Duffy makes even tuning up sound important, all the ingredients are there. This time next year . . .

Three-and-a-half hours earlier, Bolshoi took the stage to the strains of a powerful one-man rendition of Brel's "Amsterdam". An exhuberant three-piece, they play tight and noisy, jerky songs overlain with grinding bass and vocals on the shrill side of Bauhaus. Unfortunately, their set isn't yet strong enough to sustain momentum; foolishly they use the last of their best numbers around the same time as the audience begins showing interest and Bolshoi leave the stage to polite applause and Balaam And The Angel.

Almost self-consciously original, Balaam espouse conventional songwriting techniques and their set is basically a series of loose four minute montages, all jangling riffs and leaden rhythms. When everything comes together, as on "Two Into One" and "World Of Light", Balaam's convoluted loops of semi-metal suggest they are a band to watch. Most of the time, though, they sound simply as if they're playing everything backwards.

Rumours, unconfirmed by the band, claim that this is Play Dead's last ever gig. If that's so, they acquit themselves nobly. "From The Promised Land" was a disappointment after the sonic attack of "Propaganda", but live, the songs shake off the sterility of the vinyl and develop nicely along the same lines that made "Conspiracy" such a favourite at the Camden Palace. The roar when they vacate the stage (after an encore of "Shine On") must have scared the life out of The Cult.

They didn't show it though, opening with the title cut from the new album and straight away it's obvious that the cold, harsh thrusts of "Dream-time" were no trick of the studio-lighting.

The Cult play with a sense of purpose, as if their lives depended on it, and if tonight really was Make or Break time, they made it. There won't be any more looking back for them.

● DAVE THOMAS

LIVE!

AL JARREAU

Wembley Arena

IT'S hard to define the exact area of Jarreau's appeal. Some of it undoubtedly lies with those nostalgic for the scat singing and jazz improvisation of his early albums, while the greater bulk of his audience lies in those picked up via his increasingly commercial forays into jazz-funk and dance music.

Wherever his audience lies, Jarreau's far more palatable live than on record. Where his latest set, "High Crime", is almost chilly in its market-minded precision, the songs lifted from that collection during Sunday's performance benefited many times over from an in-concert reading.

From the performance opener "Raging Water", through "Falling", the single "Let's Pretend" and the title track "High Crime", each was uniformly warmer and more impressive.

The whole evening was a delicate balance between the contrived and the inspired. With the performance being filmed by an army-sized film crew for future transmission on American TV, it was hardly surprising that the lighting effects and general presentation were more strictly marshalled and choreographed than an appearance by the Rockettes chorus line.

But Jarreau's impressive and relaxed persona, and his evident pleasure in other people enjoying his talent, won through the glitter. The lengthy and seemingly-unrehearsed scat session that closed the conventional ballad "Our Love", showed that the singer has by no means lost the feel for his roots.

Singing live, the man's a revelation.

● **ALAN JACKSON**

HEDONISTS' BALLOT

SPANDAU BALLET

Maysfield Leisure Centre, Belfast

I WAS prepared to put everything on the table for this one. The whole issue of the totality of the relationships between the Ballet and myself within these critical islands was on the agenda as far as I was concerned. Perhaps a joint appraisal, perhaps a federation of mutual enjoyment, maybe even an artiste/audience unification along the mystical lines touted by Messrs Vox and Kerr?

Looking back, the minutes pointed to a foundling dalliance with the young bucks circa "Chant No I" but from then on, the brief was blank. A few isolated words sprang to mind: "True", "Communication", "Gold"; a few keyed-up, shrill videos and a brace of idiot locker-room gutterpress profiles. It didn't seem like much on which to base negotiations. But in the end, what an exchange! They agreed to everything, not a jot of gratuitous offensiveness in sight. I grinned sheepishly from start to finish.

I'd forgotten just how many class singles Spandau had and half the songs Hadley got sung for him by the wildest audience I've ever witnessed in these provinces. The passion-parted lips, the parodisal fervour . . . Spandau complemented them ideally with a high-rolling, carefully-housed, concretely-projected set.

In amongst the multiple changing album-graphic backdrops, blinding A-bomb stage flares and the inferno of lights, Spandau have a strange sort of *hauteur* integrity that keeps their songs short, steady and brisk and at a respectable remove from stablemates Wham! and Duran. Unlike the Brains Trust boys though – Echo, Minds and U2 – Spandau are about the simpler questions and answers of this world.

I could carp about the soft segue of lax and hollow balladeering half way through but it's more than compensated by the torrential energy of "Highly Strung", "Communication", "Build A Foundation" and an arrestingly revamped "Instinction". Even the leaden schmaltz of "Gold", "True" and "I'll Fly For You" is granted a breathing solidity.

So, empty-headed hedonism or hale high spirits? I'd say a workable coalescence of the fanciful and the dramatic. If there's a chance to vote with your feet, if they're down your way, then use your Spandau ballot wisely.

● **ADRIAN MADDOX**

BOOTHILL FOOTTAPPERS

Bull And Gate, London

Following the riotous success of The Men They Couldn't Hang, the Foot-Tappers wandered into view, and turned the ol' Bull and Gate into an oasis of saloon-bar jollity and cowhand blues.

To set the barrel rolling, "I Ain't Broke But I'm Badly Bent" is a curious knees-up, after which, "Long White Robe" features Kevin's raucous voice in fine gospel form and "Sunday Evening" proves to be the long-awaited answer to the sickly Flying Pickets.

A BootHill concert is a popular stamping ground for many a tapping-foot and a bellyful of best, but it's emotive moments like Wendy and Marnie's stunning harmonies on the pony-and-trap style "Rio Grande", Slim's graceful accordian on the tearful "Get Your Feet Out Of My Shoes" and Chris' banjo/voice on the light-hearted, reggaefied plod of "Learning How To Dance", that's as likely to turn you to drink as the sorrowful "Tale Of The Guinnless Man".

They've sounded better than they did tonight – "There's Melody In Our Madness" lost any melody it once possessed in the madness and general hubbub, while "Have You Got The Confidence For The Trick?" trundled to a muffled death before the band hurtled out on the "Georgia Mail". But if The BootHill Foot Tappers can be a rickety old wagon on occasions, well, not every ride's a smooth one, is it?

● **WILL SMITH**

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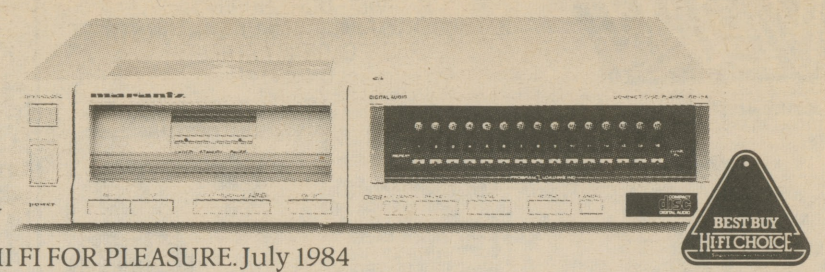

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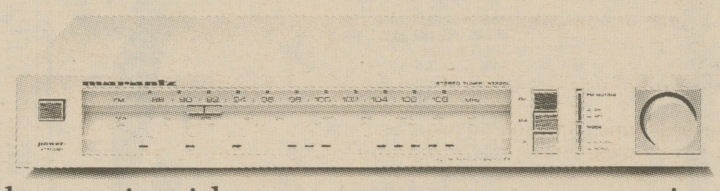

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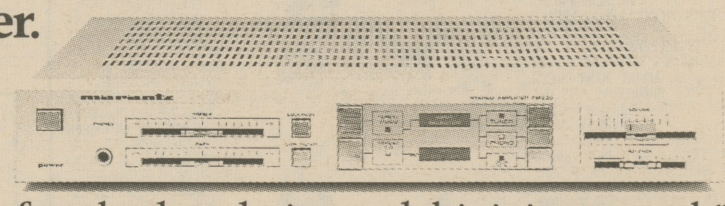

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IT'S ALIVE!

THE SCIENTISTS/NOMADS

Hammersmith Clarendon

The Nomads, nothing to do with the Naz and The Nomads, are from Sweden and produce a rumble involving guitars, drums, a keyboard and maraca's which sparks five middle-aged beards into frenzy. Eight nondescript numbers later they exit stage left. A fan grabs the microphone and bellows "Whadda we want? Mooaarhh, moooaarhhh!" Before he can get another one out, the Nomads have returned. They may not have the tunes but you can't fault their enthusiasm.

A break of 20 minutes and four very short, very hairy Scientists appear – a mixture of the Gun Club and The Cramps, minus the added distraction of a leggy bassist. Looking at them you'd expect three chords, blue jeans and spread legs, but a thrashy guitar dispels the idea. As Kim, their muscle-bound vocalist starts spouting "Demolition Derby", the mass surges forward, the music speeds up, gets louder, creating a sound faster than the noisiest "Anarcho-hardcore" combo, with as much glamour as the great Bolan!

Another middle-aged rocker interrupts the proceedings, starts shouting about "rock cliches" and "anti nuking". Kim shrugs him off with a simple "Someone go and buy this man a drink, the bar shuts in a minute". The crowd roar, lurching back into movement. Tonight the Scientists are about *getting down* to physical frustration. We'll get down and pray . . . tomorrow.

● MARK BALMER

CREAM TEASE

STRAWBERRY SWITCHBLADE

Shaw Theatre, London

It's curious that the feminist organisers of "A Weekend Of Women Entertainers" should choose Strawberry Switchblade, a band that have been marketed to suit the male palate. Their choice, however, may simply highlight their lack of choice.

At Brockwell Park this summer, Switchblade faced a barrage of bottles and abuse from Spear Of Dentistry and New Toddlers Army fans. They showed great stoicism as the mindless crowd erupted with every glimpse of stocking top. Tonight's surroundings were far more amenable, yet the Scottish duo seemed even more jittery, offering only flushed embarrassment between numbers, and a wary disquiet during them. Perhaps, like many, they find it easier to play to a hoarde throwing bottles than an audience in the throes of apathy.

Their amiable saccharine-coated Sixties ballads are paired with an image of ribbons and curls cut from the glossy pages of Suzi In Wonderland. On the psychedelic spectrum, the Switchblade rank about two steps up from Simon & Garfunkle. Their love ballads, "Another Day" and "Way Down", were played bereft of any visceral emotive direction, and only bolstered by backing tapes and a slide show whose symbolic significance (if any) was lost on the audience . . . and the band. Endless snaps of bloater fish and streptocci induced a sea of tranquility, bordering on somnolence.

The Strawberry's repetoire is painfully derivative, but the submissive frailty of maiden and music has the taste of deception. The songs' weak substance allows appearance to dominate proceedings: Rose McDowall's mild, wispy vocals complement tunes streaked with mawkish sentimentality. Her shy, nervous, and vulnerable manner entices the viewer's attention, the music playing second fiddle to the mask of cosmetic beauty.

This endearing and genteel manipulation worked best when the drum-tape was silenced and "Trees And Flowers" was left in the melancholy solitude of Jill Bryson's close harmonies and soothing guitar strum.

The vague odour of patchouli and Leichner wafts about the Empress' new clothes, but on such lovely models, the garments suit well.

● TED MICO

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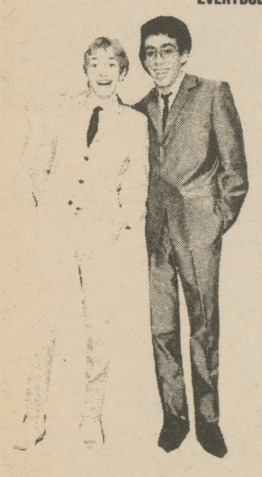

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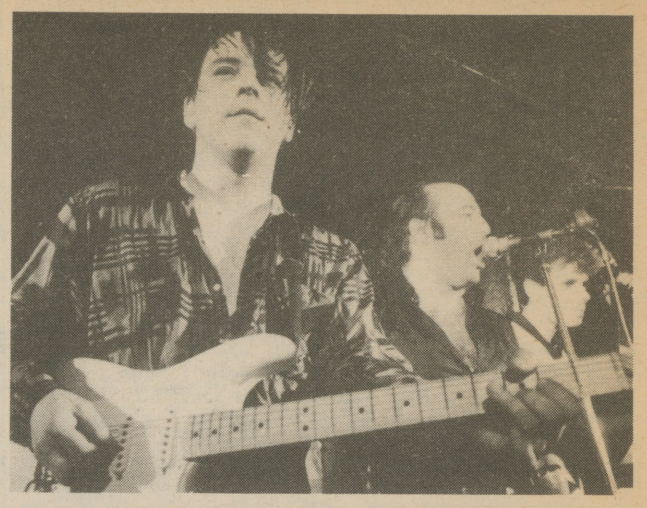


REBEL YELLS

THE FABULOUS THUNDERBIRDS

The Half Moon, Putney

THE Fabulous Thunderbirds are the last word in rebel cool. Lean, tough, casually dangerous, they arrived on the boards at the Half Moon like the cavalry looking for a party, their fingers already on the button, the juice flooding the tank and both heels hard down on the accelerator.

These people obviously meant action from the off, damn the preliminary curtsies. Look them over. Kim Wilson is the dude with the swashbuckling 'tache, over there at the microphone. Kim is the world's perfect hose; a generous presence, a bawdy, boisterous noise, an invitation to raise hell and then some. Now put a spotlight on the cat at the back, in the immortal words of The Blasters' Phil Alvin. This Fran Christina, sporting a grin the size of his drum kit. The audience don't recognise the lanky young hick behind the stand-up bass, because he's just replaced Thunderbird veteran Keith Ferguson and hasn't played here before with the group. It's enough to say that his ball-busting stringplucking gives the re-vamped T-Birds' line up even more bounce and ballistic zip. Welcome aboard!

The guitarist's name is Jimmie Vaughan and he looks like the definition of hip, hair slicked back, threads cut with maximum dash, eyes hidden behind thick black shades: the kind of excitable individual who causes comprehensive mayhem in Walter Hill flicks. That Jimmie was dedicated to firing the night was clear from the avalanche of twang he unleashed early on during the proceedings when the T-Birds threatened to torch the curtains with the howitzer R&B flash of "Can't Tear It Up Enuff".

After that, Jimmie was everywhere: leading the troops through the white line rush of "Fine Fine Fine" and "I Believe I'm In Love", getting down and *extremely* dirty with Kim on the thoroughly salacious "Scratch My Back" and firing off buzzing crescendoes on the relentlessly grooving, demonic "The Monkey", where his shuddering riffing assumed utterly lethal proportions, described with a heartstopping clout the voodoo resonance of the blues as she was meant to be played.

● ALLAN JONES

IT'S ALIVE

RED LORRY YELLOW LORRY PROJECT GK

The Heathery, Wishaw, Scotland

STEELTOWN: The Heathery crowd breathe the effluent from Ravenscraig Steelworks as an apt soundtrack to industrial redundancy is hammered out on stage.

Project GK are a raw, roaring attempt at pre-Thompson Twins, SPK anger. Steven and Karen hit things, stop and start drum machines and encourage guitars to feedback mercilessly, all the time roaring indecipherably about . . . hey, the Antichrist! That's original!

It's a bit like listening to a pneumatic drill.

Red Lorry Yellow Lorry want to be the Sisters of Mercy, only they're not quite wasted enough. Were it not for his unflinchingly manic, bug-eyed stare, Chris Reid could comfortably audition for the Farmer's Boys on a blue-eyed-blond-boy ticket. In this context his deranged prettiness could lift RLYL beyond other gothic cheekbones of the world.

Reid's Reed-ish vocals top a two-guitar, bass, taped – drumtracks and percussion line-up – the same metronomic crunch and clang Andy Eldritch's doubtful decadence feeds on. However, Red Lorry Yellow Lorry have songs which are at least shorter, and the occasional tune clambers above the constant raspy thumping. "Hand On My Heart" and "Talk About The Weather" even sound a bit like pop songs.

Signs of cult acceptability: two young bootleggers stand at the front, Walkman Pro's in outstretched supplication.

A few back teeth out, some Ray-Ban specs and one or two upside-down crosses, and the bootlegs should start to sell. By the truckload.

● **TOM MORTON**

ALISON MOYET

Dominion, London

EXCUSE me for doubting but I really thought that Alison might be washed-up the day Yazoo dissolved. It was such a fluke that their unlikely alliance worked in the first place and, like a lot of people, I underestimated Alf's dazzling contribution to their success.

Hardly the most obvious of companions – a blowsy pub-rock tomboy and a digitally-sprung computer freak! The fact that Alf could sing like her life depended on it was apparent from the start but could she hold her own without the mutual support a partnership brings? Would she continue working in pop's unfamiliar territory or would she revert to the R&B roots she so obviously favoured?

The answer is a little of both and she carries it off with an inate dignity that you find occasionally in singers of the female persuasion. Tina Turner and Annie Lennox are the best contemporary examples.

With an astute sense that told her *not* to follow a predictable course, she's assembled a band of sterling musicians whose versatility reflects the variety of her new material. Equally at home with either style they can do justice to the belters ("That's The Way Love Is") and the ballads ("All Cried Out") and still reserve enough spontaneity to carry off a punky-reggae version of "Midnight".

Charm flowed in abundance but with Alf it's never a typical artist-audience relationship (how well the loose rapport of a pub-rock background serves her now) and she even halted the show half-through to wink at her mum in the balcony and ask if she was swearing too much!

Like her songs, the Alison Moyet chuckle comes from the heart and I couldn't help but compare this to a recent Sade concert. How can *she* be so absurdly fashionable when Alf's possessive self-assurance far outranks Sade's feebly stylised crooning?

● **HELEN FITZGERALD**

GUTTER SNIPES

Pic: Jon Blackmore

"We can't go on meeting like this!" Jimi serenades Marc Almond

BRONSKI BEAT

Hammersmith Palais, London

PINK balloons floated on high, expectation ran higher, and Jimi Bronski's voice rang higher still, piercing the colours with his plaintive cry.

Bronski Beat's realm is ostracised from the moral minority, and while Frankie Goes To Hollywood, in the real world members of Bronski go to hospital. Their songs are steeped in isolation and slanted with a rage that follows despair. The vocabulary for The Age Of Consent is demanded by the pain of contempt.

There was very little levity dispersed through the first clutch of songs, but off-the-cuff remarks don't come easily when you wear your heart on your sleeve. Bronski Beat's instrumentation pivots around Jimi's falsetto strains. The shrill notes never faltered, never wavered, rarely varied, and eventually suffocated from prolonged exposure at such high altitude. Jimi's 23rd and 42nd "weeeAAAGH" were outside the audible range, though I believe that dogs throughout the borough came in their droves.

After a juddering first 20 minutes, Larry and Steve pushed their machines into gear, dispensing with the keyboard ornamentation of "Junk", to drive the sweep of "No More War". The following surge of "Smalltown Boy" capitalised on the momentum, and highlighted the disparity between melancholy lyric and festive occasion – a conflict that created power and poignancy.

It is only when they are cornered within their triangular cause, that the band attempt to conquer. Yet they embark on a search for new angles, and without the punishing commitment of "Why?", the Bronski's lose the desperation that fuses their brittle chords and splintered chorus. Their authority dissipates through their salient inability to traverse the more textured rhythms that blues and swing demand, so topical excitement becomes no more than methodical excursion. Even "It Ain't Necessarily So" fails in the digital translation.

The set's composite effect was a series of meandering digressions, which fostered a slightly disappointing evening – that is until a rather special guest arrived for the encore . . .

Marc Almond, the self-styled mandarine of sleaze, is probably the only man whose vocal body and sustain could compliment Jimi's rarified chant. This marriage of heaven and hell found it's voice with the intoxicating pulse of "I Feel Love". The duo's mellifluous tongues entwined in an atmosphere charged with unrehearsed tension, boistrous revery, and irreversible motion.

The gutter heart embraced the heart-torn to produce sensuous harmonies that melted the definition between forbidden and forlorn, dance and dream, before cascading over an audience in the ecstacy of delight.

Here was a commercial union guaranteed to create drama from a crisis!

● **TED MICO**

Pic: Jon Blackmore

TOUR NEWS

● **SHALAMAR** are to play a 23-date UK tour in addition to their recently announced London dates. The 10-piece outfit, fronted by original member Howard Hewett, will also be making a number of TV appearances.

They play Bristol Colston Hall (January 19), Cardiff St David's Hall (20), Leicester de Montfort Hall (21), Sheffield City Hall (22), Manchester Apollo (24), Harrogate Centre (25), Glasgow Apollo (26), Aberdeen Capitol (27), Edinburgh Playhouse (29), Newcastle City Hall (30), Nottingham Royal Concert Hall (February 1), Birmingham Odeon (2), Northampton Derngate (3), Ipswich Gaumont (5), Wolverhampton Civic (6), Brighton Dome (6), Poole Arts Centre (9), Croydon Fairfield Hall (10), Portsmouth Guildhall (11), Reading Hexagon (12) and London Tottenham Court Road Dominion Theatre (14, 15).

KOOL & THE GANG have added a show to their current UK tour at Swindon's Oasis Club on December 8.

● **THE THREE JOHNS** have lined up 13 dates for their "Up And Atom Tour Part II". They play London Camden Dingwalls (December 6), Eastbourne (venue to be announced – 7), Brighton Richmond (8), London Lyceum (as special guests of the Mighty Wah! – 9), Manchester Jillys (miners' benefit – 11), London Camden Electric Ballroom (with the Red Guitars – 12), Fetcham Riverside Club, Leatherhead (13), Harrogate (venue to be announced – 14), Leeds Armley (miners' benefit – 15), Leeds Adelphi (miners' benefit – 16), London Hackney Miners' Benefit (venue to be announced – 21), East Retford Porterhouse (22), and Billy Bragg and the Redskins Party in Nottingham (venue to be announced – 23).

● **THE SID PRESLEY EXPERIENCE** are gigging in December to promote their second single, a version of John Lennon's anti-heroin classic "Cold Turkey".

The Presley's appear at Nottingham The Garage (December 6), Liverpool Poly, C. F. Mott College (7), Colne Francs (8), Leeds Bier Keller (16), Fulham Town Hall (28) and London ICA (31).

● **A CERTAIN RATIO** are playing three dates to promote their new 12-inch single, "Life's A Scream", available shortly from Factory.

Dates: Brighton Escape Club (December 11), Liverpool State Club (17), Manchester Tropicana Club (19).

● **FLOY JOY and WORKING WEEK** – two recent signings – are teaming up to play a benefit for Chile.

The gig takes place at London's Camden Centre in Bidborough Road on December 19.

Tickets are available on the door (£5 or £3 with UB40), or in advance from the Chile Committee for Human Rights, 26 Pentonville Road, London N1 9JY (01-387 7561), or from the Chile Solidarity Campaign, 129 Seven Sisters Road, London, N7 (01-272 4298).

The Latin American salsa band Sonido de Londres will also appear.

And Working Week are playing another benefit three days earlier, in aid of The National Jazz Centre Building Project, at Deptford's Albany Empire (December 16). Tickets are £3.50 (£2.50 with concessions).

● **SPEAR OF DESTINY** will be playing London's Lyceum on Saturday, December 22, supported by The Skeletal Family and Restless. The show will be repeated the following night.

It will be the first time that a rock concert has been run at the Lyceum on a Saturday night. Tickets for both shows are £4, available from the box office and usual agents.

● **THE POGUES** have now confirmed the dates for their Christmas "Lock Up Your Drinks Cabinet Tour".

They play Warwick University (December 5), North East London Poly (6), Birmingham Digbeth Hall (8), London Hammersmith Clarendon (13), London Kennington Oval Cricketers (17), London Brixton Ritzy (19), London Finsbury Park Sir George Robey (23) and London ICA (31).

● **THE REDSKINS,** Poisongirls and Omega Tribe are to play a Christmas benefit for striking miners and their families at University Of London Union, Malet Street, London, W1, on December 19.

All profits will go to the women's support groups at the Fitzwilliam and Kingley pits near Pontefract in Yorkshire.

Tickets are £3 or £2 with UB40.

● **JAKE BURNS,** former front man of Stiff Little Fingers, and his new band Big Wheel play six dates in December, supported by Dark Lady, a band formed SLF's Henry Cluney.

Dates: Dundee Dance Factory (December 5), Glasgow Night Moves (6), Aberdeen Victoria Hotel (7), Sunderland Poly (8), Bristol Bierkeller (11) and Brighton Pavilion (13).

● **BIG SOUND AUTHORITY** have lined up for dates, at Leicester University Digby Hall (December 5), Treforest Poly, Pontypridd (7,-9pm) and Worcester College Of Higher Education (7,-11pm) and Isleworth West London Institute (8).

● **SMILEY CULTURE** has just been added as a special guest to The Clash's Brixton Academy gigs on December 6 and 7.

The CAMDEN PALACE

TUESDAY 11TH DECEMBER
GESCHLECHT AKT
TUESDAY 18TH DECEMBER
THE MARCH VIOLETS
BANDS ON STAGE AT MIDNIGHT
SPECIAL PERFORMANCE FOR SATELLITE TV
FRIDAY 30TH NOVEMBER
FRIDAY 7TH DECEMBER
GIRLSCHOOL
TICKETS ON SALE NOW DOORS OPEN 7.30PM FOR 8PM SHOW
FRIDAY 14th DECEMBER
STEVE HARLEY
TICKETS FOR BOTH SHOWS FROM KEITH PROWSE & PREMIER BOX OFFICE PLEAS SHOW ENDS 9PM. TICKETS ARE NOT VALID FOR SWEAT ATTACK
1A CAMDEN HIGH ST · NW1

LIVE

OPEN EVERY NIGHT 7-11pm

marquee

LICENSED BARS

ADVANCE TICKETS ARE ON SALE FOR CERTAIN SHOWS TO MEMBERS ONLY

90 WARDOUR ST · W1
01-437 6603

Thurs. Dec. 6 (Adm. £1.20)
JOAN JETT
(only UK appearance)
Plus Support & DJ Jerry Floyd

Fri. Dec. 7 (Adm. £3)
TERRAPLANE
Plus One am & DJ Jerry Floyd

Sat. Dec. 8 (Adm. £2.50)
LIASON
Plus Support & DJ Jerry Floyd

Sun. Dec. 9 & Mon. Dec. 10
(Adm. £3.50)
MAGNUM
Plus Guests & DJ Jerry Floyd

Tues. Dec. 11 (Adm. £3)
FREUR
Plus Support & DJ Nick Henbury

Wed. Dec. 12 (Adm. £5)
SPECIAL MYSTERY GUEST
Plus Guests & DJ Martin Ball

Thurs. Dec. 13 (Adm. £2.50)
IMMACULATE FOOLS
Plus Support & DJ Jerry Floyd

REDUCED ADMISSION FOR MEMBERS, STUDENTS, SOCIAL SECURITY CARDHOLDERS

TUESDAY, DECEMBER 18

JOE 'KING' CARRASCO

Doors open 9pm Admission £3
MEAN FIDDLER, 28a High St., Harlesden, NW10
Tel: 961 5490

Outlaw present

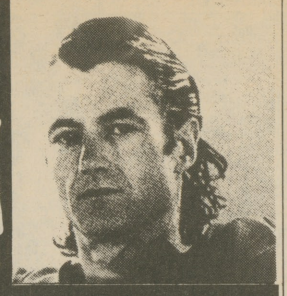
lloyd cole and the commotions

BLOW MONKEYS ..... Delamitri

HAMMERSMITH PALAIS
THUR 13 December 7.30 £4
Box Office, Shepherds Bush Rd. W6, tel. 748 2812 Plus usual agents
Keith Prowse Credit Card Hot Line 017418989
subject to booking fee

Outlaw Present
AN EVENING WITH

Peter Hammill



SADLERS WELLS
Rosebery Avenue EC1
WED 12th DECEMBER 8pm
Tickets £4.50 and £5 From Box Office tel: (278 8916)
and usual agents.
KEITH PROWSE CREDIT CARD HOT LINE 01-741 8989
Subject to booking fee

TRILLION PICTURES
presents

GIRLS SCHOOL

Doors open 7.30 for 8 o'clock sharp
Special performance for
SATELLITE TV BROADCAST
Friday, December 7
Tickets £3 all agencies

TRILLION PICTURES in association with TBA
presents

STEVE HARLEY + COCKNEY REBEL

Doors open 7.30
Special performance for
SATELLITE TV BROADCAST
Friday, December 14
Tickets £5 all agencies

December 20: H_2O

December 28: JoBoxers

Tickets available all agencies Now!
AT THE CAMDEN PALACE

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club calendar

SUNDAY

AT THE TORRINGTON, LODGE LANE, HIGH ROAD N12 (Woodside Park Tube)
BALHAM ALLIGATORS

NUS ENTERTAINMENTS

STUDENT BALLS

NUS Cardholders should be able to gain admission to all these events. Members of the public should note that some colleges operate under licensing restrictions that may not always permit public admission. It is always advisable to telephone first, to avoid disappointment.

CHRISTMAS EXTRAVAGANZA!!
at Central London Polytechnic New Cavendish Street
with
MUD, MUNGO JERRY
BILLY J. KRAMER
AND LOVE AFFAIR
Doors open 7.30pm Tickets £3 in advance £3.50 on the door
Enquiries: Ring Mark on 01-636 6271

THE TRAMSHED THEATRE
51/53 Woolwich New Road
presents
Thursday, December 13
MARI WILSON AND THE WILSATIONS
plus IAN FOX
Tickets £3.50
Wednesday, December 19
EDDIE AND THE HOT RODS
plus THE SHAKERS
Tickets £3
Book now on 01-855 3371

Wednesday, December 12
Hit song "Love Town"

BOOKER NEWBERRY

£3 admission
9pm-1am
THE MEAN FIDDLER
28a High Street
Harlesden
London NW10
Tel: 961 5490

Meon Frolic
LATE NITE MUSIC VENUE
OPEN 7 NIGHTS
9pm-2am
28a High Street, Harlesden, NW10
Tel: 01-961 5490

Wed. 5 £2.50
LONG TALL TEXANS AND CANFABULOUS
Sun. 9 £3
2nd Anniversary Night
HANK WANGFORD
Tues. 11 £2.50
LEROI BROS BAND
Wed. 12
BOOKER NEWBERRY III
Thurs. 13 £3
BOOTHILL FOOTTAPPERS + THE MEN THEY COULDN'T HANG + BUDDY CURTIS & THE GRASSHOPPERS
Coming soon
Sun. 16
DETROIT EMERALDS
Tues. 18 £3
JOE 'KING' CARRASCO
Wed. 19
PAUL BRADY
Thurs. 20 £3
Christmas Show
HANK WANGFORD BAND
ACTS ON STAGE 10pm APPROX

LOUGHBOROUGH HOTEL
LOUGHBOROUGH ROAD
(OFF BRIXTON ROAD)
BRIXTON TUBE
Friday, December 7, 8pm £2.00
ERAZERHEAD
SHADOWLAND
Saturday, December 15, 8pm £2.75
MICRO-DISNEY
+ THE STIR
Late Bar Enquiries 01-727 1021

SMALL ADS BIG DEALS

NE LONDON POLYTECHNIC
presents at the
WEST HAM MAIN HALL, WATER LANE E15

THE CHEVALIER BROTHERS

THE POGUES
and RONNIE GOLDEN
Tickets £3 in advance, £3.50 on the door
Nearest Tube: Stratford. Enquiries Ring 01-519 1155

BERNIE TORMÉ

SOUL BROTHERS + HERETIC
BRUNEL UNIVERSITY, UXBRIDGE
WEDNESDAY, DECEMBER 12
7.30pm
Advance tickets £3 from Brunel SU or phone RAM 0895 54872 or £3.50 on night

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GLC QUEEN ELIZABETH HALL Booking: 01-928 3191
Wednesday January 2nd 1985
at 7.45pm

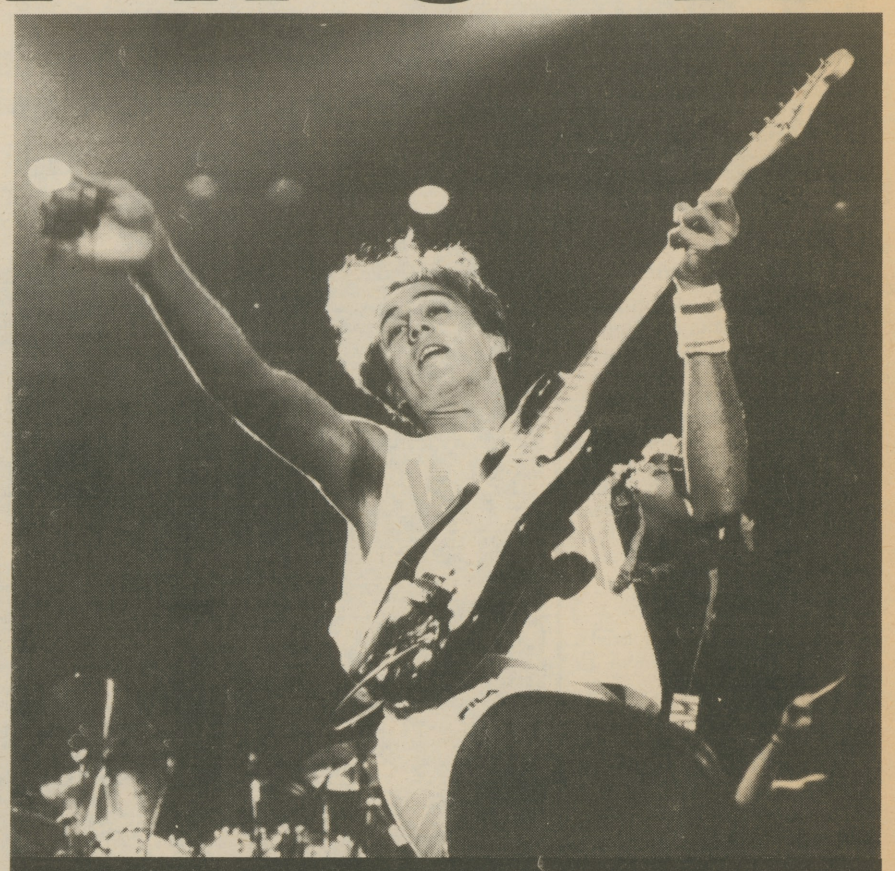
FROM PERE UBU
DAVID THOMAS
& THE PEDESTRIANS
(LINDSAY COOPER & CHRIS CUTLER)

WITH SPECIAL GUEST
IVOR CUTLER

LIVE ON THE GLC SOUTH BANK

Tickets £4 £3

The w



THE Christmas push begins this week with Culture Club opening their tour at Ingliston on Saturday and Wham! and Big Country are setting out.

Others include Spandau Ballet, Paul Young, Meat Loaf, The Mighty Wah!, Alison Moyet, UB40, Lloyd Cole & The Commotions, The Cocteau Twins, The Pogues, Kool & The Gang, Bucks Fizz, Durutti Column, The Redskins, Pete Shelley, Alien Sex Fiend and The Clash.

MELODY MAKER'S up-to-the-minute guide to live action throughout Britain

Wednesday 5

BIRMINGHAM International Arena NEC: **Paul Young + Les Enfants**
BIRMINGHAM Railway: **Terraplane**
BRIGHTON Centre: **Nik Kershaw**
BRISTOL Bierkeller: **Red Beans 'N' Rice**
CANTERBURY Kent University: **Lenny Henry**
CHELMSFORD Chelmer Institute of Higher Education: **Living In Texas**
CHIPPENHAM Goldiggers: **The Drifters**
CODICOTE Bell: **Even Star**
COVENTRY Lanchester Poly: **The Redskins + Red Guitars + The Hank Wangford Band + The Chevalier Brothers + Sideway Look**
COVENTRY Warwick University: **Gary Glitter + The Pogues + One Up One**
COVENTRY Warwick University Arts Centre: **Rik Mayall + Ben Elton**
CROYDON Cartoon: **Naked City**
CROYDON Fairfield Hall: **The Foreys And Davey Arthur**
DUDLEY JB's: **Andy Lloyd And The Wedge**
DUNDEE Dance Factory: **Jake Burns Big Wheel**
DUNDEE Fountain Night Club: **Alien Sex Fiend**
GILLINGHAM King Charles Hotel: **Grand Slam**
GLASGOW Apollo: **Wham!**
GLASGOW Barrowland Ballroom: **UB40 + Winston Reedy + Echo Base** (start of UK tour)
HASTINGS The Crypt: **Piledriver At The Grape**
HUDDERSFIELD White Lion: **Haze**
LEEDS Adam And Eves: **UK Subs + No Choice**
LEICESTER University: **Big Sound Authority**
LIVERPOOL Bier Keller: **Judge Dread**
LIVERPOOL Empire Theatre: **Meat Loaf + Airace**

LIVERPOOL Irish Centre, Mount Pleasant: **It's Immaterial + Marshmallow Overcoat + Mel-O-Tones**
● ***A bit of a bargain evening. Three bands for a quid and headliners It's Immaterial are definitely worth a gander. Featuring an ex-Yacht or two, the band have a fascinating line in complex, calculated commercial pop. Highly recommended.***
LIVERPOOL Royal Court Theatre: **Lindisfarne**
LONDON Camden Dingwalls, NW1: **The Babysitters + Sexagisma + Pretty Poison**
LONDON Camden Dublin Castle, NW1: **The Dave Kelly Band**
LONDON Camden, London Musicians, Collective, Gloucester Ave, NW1: **Make Shift**
LONDON City of London Polytechnic, E1: **The Milkshakes**
LONDON Covent Garden, Rock Garden, WC2: **Personal Column + Joe Public**
LONDON Finsbury Park Sir George Robey, N4: **Kool Ray And The Polaroids**
LONDON Fulham Greyhound, SW6: **The Nogoodniks + The Gotham City Wreckers**
LONDON Fulham King's Head, SW6: **The Odd**
LONDON Greenwich Tunnel Club, SE10: **The Section**
LONDON Hammersmith Broadway Clarendon Basement Bar, W6: **And Also The Trees + Goddog**
LONDON Hammersmith Odeon, W6: **Alison Moyet**
LONDON Harlesden Mean Fiddler, NW10: **Camp Fabulous**
LONDON Herne Hill Half Moon, SE24: **After Dark + Circus Circus Circus**
LONDON Kensington Ad Lib, W14: **Perfect Vision**
LONDON Oval Cricketers SE11: **Grey Hams**
LONDON University Of London Union, Malet Street, WC1: **Shock Headed Peters**
LONDON Walthamstow Royal Standard: **Alice**
LONDON Wardour Street, Marquee, W1: **Chelsea + Fields of The Nephilim**
LONDON West Hampstead Moonlight Club, NW6: **Sons Of Lovers**
LOUGHBOROUGH University: **Bad Manners**
MANCHESTER Apollo Theatre: **Kool And The Gang**
MANCHESTER Band On The Wall: **Roy Harper**
MANCHESTER Gallery: **Fruiting Bodies**
MANCHESTER Hacienda: **The Mighty Wah! + Zerra 1**
NEWCASTLE University: **The Durutti Column**
NORWICH Louis Marchesi: **Break It Gently + The Dizzy Sharks**
OXFORD Apollo: **David Essex + Manteau**
OXFORD Swan: **Morrisey Mullen**
PORTSMOUTH Polytechnic: **Sensible Jersies**
SHEFFIELD City Hall: **Gary Numan**
SHEFFIELD Leadmill: **Guest Stars**
STAFFORD North Staffs Polytechnic: **Toxic Shock + Theresa Muldowney + No Poppies** (miners' benefit)
ST AUSTELL Cornwall Coliseum: **Elkie Brooks**
ULSTER Jordanstown Polytechnic: **Black Roots**
WEMBLEY Arena: **Spandau Ballet** (most dates on the tour – including this one – are already sold out)
WITCHFORD Village College Youth Centre: **National Pastime**

Thursday 6

BELLINGHAM Saxon Tavern: **Eddie & The Hot Rods**
BEXHILL-ON-SEA Shunters: **Die Laughing**
BIRMINGHAM Barrel Organ: **Dial F For Funk**
BOGNOR REGIS The Sussex: **Sensible Jersies**
BOURNEMOUTH International Centre: **Nik Kershaw**
BRADFORD 1 in 12 Club: **The Linkmen + Catwax**
BRENTWOOD Hermit Club: **Cruiseomatic + The Elder**
CAMBRIDGE Burleigh Arms: **John Otway**
CANTERBURY College Of Art: **Talisman**
CARDIFF St Davids Hall: **Lindisfarne**
CARDIFF University: **Gary Glitter + One Up One**
COVENTRY Freemasons Tavern: **Goats Don't Shave**
CROYDON Cartoon: **Touch Sensitive**
DERBY Assembly Rooms: **Rik Mayall + Ben Elton**
DUDLEY JB's: **The Ikon**
EDGWARE Stag's Head: **McGlynn Bros Band**
EDINBURGH Caley Palais: **Alien Sex Fiend**
EPPING Tree Tops Hotel: **Automatic Slim**
GLASGOW Barrowland Ballroom: **UB40 + Winston Reedy + Echo Base**
GLASGOW Nightmoves: **Jake Burns' Big Wheel**
GLOUCESTER Leisure Centre: **David Essex + Manteau**
GUILDFORD Civic Hall: **Gary Numan**
GUILDFORD Royal Hotel: **Chrome Molly + No Sweat**

orking week

Edited by Paul Strange

HASTINGS The Crypt: **Chase The Fade**
HIGH WYCOMBE Nag's Head: **Death Pop**
HULL Unity Club, Neverley Road: **The Outcasts**
KEELE University: **The Triffids**
LEEDS Bierkeller: **Man + Maison Rouge**
LEEDS Cosmo Club: **The Enid**

LEEDS Polytechic: **Red Guitars + Sideway Look**

● ***Now moving strongly into the higher reaches of the top indie bands, Red Guitars have stuck solidly to their guns, have refused to compromise to the dubious pleasures of commerciality, and are always worth catching.***

Intriguing material played with fiery furious flair.

Support band, Sideway Look, are a fairly new signing to Virgin. Unpretentious pop, their material currently lacks distinction although musically they pack a fair punch.

LIVERPOOL Mitre: **In Excelsis**
LIVERPOOL Polytechnic: **3D**
LIVERPOOL University: **Durutti Column**
LONDON Brixton Academy: **The Clash + Smiley Culture**
LONDON Embassy Club, Valley Of The Dolls: **Igor's Night Off + The Big Bang**
LONDON Camden Dingwalls, NW1: **The Three Johns + Hager The Womb + Five Go Down To The Sea**
LONDON Camden Dublin Castle, NW1: **The Steve Gibbons Band**
LONDON Covent Garden, Rock Garden, WC2: **Blaze Troopers**
LONDON East Ham, Ruskin Arms: **Alice**
LONDON Finsbury Park Sir George Robey, N4: **The Hank Wangford Band + Ronnie Golden**
LONDON Fulham Greyhound, SW6: **The Mystery Girls + Possession**
LONDON Fulham King's Head, SW6: **Gene Syndrome**
LONDON Gossips, Gaz's Rebel Blues, Dean Street, W1: **Lash Larriat And The Long Riders**
LONDON Greenwich Tunnel Club, SE10: **Victoria And The Valves + The Wandsworth Warriors**
LONDON Hammersmith Broadway Clarendon Basement Bar, W6: **Winston And The Churchills + The Untouchables**
LONDON Hammersmith Odeon, W6: **Alison Moyet**
LONDON Harlesden Mean Fiddler, NW10: **Guana Batz + Sebastian's Men**
LONDON Herne Hill Half Moon, SE24: **Freakshow + Shot The Rapids**
LONDON Kensington High Street, Cafe Emile, W8: **Loose Change**
LONDON Kentish Town Interaction Centre, NW5: **20 Yards Behind**
LONDON Kentish Town Forum, NW5: **Amazulu + Thomas Mapfumo And The Blacks Unlimited + Philip Tabane's Malombo + Secret Language**
LONDON Lewisham Shopping Centre, SE13: **The Bouncing Czecks** (4.45pm) + **The Hank Wangford Band** (6.30pm) + **Cosmopolitan Steel Band + Limbo Dancers** (7.45pm)
LONDON Maanor House, The Attic, N4: **Colenso Parade + Gun For Company + Equestrian Statues**
LONDON North East London Polytechnic, E1: **The Pogues**
LONDON Oval Cricketers, SE11: **Cat Talk**
LONDON Oxford Street, 100 Cclub, W1: **Broken Bones + Mau Maus**
LONDON Putney Half Moon, SW15: **Roy Harper**
LONDON Stockwell Plough, SW9: **Hershey And The 12 Bars**
LONDON Stoke Newington Pegasus, N16: **The Tex Maniax**
LONDON Stratford Green Man, E15: **Evil I**
LONDON Wardour Street, Marquee, W1: **Joan Jett**
LONDON West Hampstead Moonlight Club, NW6: **Fear Of Flying**
LUTON Halyard Youth Centre: **National Pastime**
MANCHESTER Band On The Wall: **Guest Stars**
MANCHESTER Cloud Nine: **Living In Texas**
MANCHESTER Gallery: **Seething Wells + Sandy Gort**
NEWACSTLE Guild Hall: **Test Dept**
NORWICH Premises: **Terraplane**
NORWICH University Of East Anglia: **The Inspirational Choir**
NOTTINGHAM Garage: **The Sid Presley Experience + Restless**
NOTTINGHAM Royal Concert Hall: **Kool & The Gang**
OXFORD Pennyfarthing: **Lazy**
READING Target: **Seducer**
SLOUGH Fulcrum Centre: **Burnessence**
SLYGO Royal Technical College: **Black Roots**
SOUTHAMPTON University: **Hands On Heads**
STOCKTON-ON-TEES Dovecot Arts Centre: **Lala Bam Bam**
WAKEFIELD Pussycat Club: **Haricut One Hundred**
WATFORD Verulam Heads: **Seducer**
WEMBLEY Arena: **Spandau Ballet** (sold out)
WHITCHURCH 007 Club, Warren Street: **Judge Dread**
WHITEHAVEN Whitehouse: **Solstice**
WOKINGHAM Angies: **Boys From Brazil + Prime Time**

Friday 7

ABERDEEN Victoria Hotel: **Jake Burns' Big Wheel**
AYLESBURY Friars: **Gary Glitter + One Up One**
BIRMINGHAM International Arena NEC: **Kool And The Gang**
BIRMINGHAM Tin Can Club: **Durutti Column**
BRISTOL Western Star, Domino Club: **Thomas Mapfumo And The Blacks Unlimited**
CHARING Night Owl: **Judge Dread**
COLCHESTER St Mary's Art Centre: **Living In Texas**
COVENTRY Apollo: **David Essex + Manteau**
CUBBINGTON King's Head: **Firebrand**
DUBLIN TV Club: **Black Roots**
DUDLEY JB's: **The Baby sitters**
DURHAM University: **The Mighty Wah! + Zerra 1**
EDINBURGH Caley Palais, The Front: **Red Guitars + Sideway Look** (see Thursday, Leeds Polytechnic)
EDINBURGH Playhouse Theatre: **UB40 + Winston Reedy + Echo Base**
FETCHAM Riverside Club: **The Boothill Footappers + The Hillbilly Farmhands**
GLASGOW Nightmoves: **Alien Sex Fiend**
HIGH WYCOMBE SU Bar: **Rough Justice**
IPSWICH Gaumont: **Meat Loaf + Airace**
LIVERPOOL Polytechnic, C. F. Mott College: **The Sid Presley Experience**
LIVERPOOL University: **Guest Stars**
LONDON Brixton Academy: **The Clash + Smiley Culture**
LONDON Brixton Loughborough Hotel, SW9: **Erazer Head + Shadow Land**
LONDON Camden Dingwalls, NW1: **The Barracudas + Dirty Strangers**
LONDON Camden Dublin Castle, NW1: **The Steve Gibbons Band**
LONDON Fulham Greyhound, SW6: **The Inmates + The Bolshoi**
LONDON Fulham King's Head, SW6: **Jackie Lynton**
LONDON Hackney Chats Palace, E9: **Jan Globe**
LONDON Hammersmith Broadway Clarendon Basement Bar, W6: **Garage + Surprise Guests**
LONDON Hammersmith Broadway Clarendon (Upstairs), W6: **Death In June + In The Nursery + Joy Of Life**
LONDON Hammersmith Odeon, W6: **Lindisfarne**
LONDON Herne Hill Half Moon, SE24: **The Impossible Dreamers + The Volcanoes**
LONDON Kensington Ad Lib, W14: **The Grip**
LONDON Kentish Town Bull And Gate, NW5: **The Hank Wangford Band**
LONDON King's Cross New Merlins Cave, WC1: **Bill Stickers Are Band + Luddy Sarnes And The Delieverers + Disco** (miners' benefit)
LONDON Putney Half Moon, SW15: **Frankie Miller Band**
LONDON Royal Albert Hall, SW7: **Feargal Sharkey + The Assembly + Aswad + Dennis Brown + Nick Heyward Z Trevor Walters + Matt Bianco + Mari Wilson + Rick Wakeman + Bush Telegraph** (Ethiopian benefit)
LONDON Walthamstow Royal Standard: **Grand Slam + Chrome Molly**
LONDON Wandsworth Civic Suite, SW18: **Balham Alligators + Persons Unknown**
LONDON West Hampstead Moonlight Club, NW6: **Characters**
MANCHESTER Salford University, Maxwell Hall: **Rik Mayall + Ben Elton**
ST AUSTELL Cornwall Coliseum: **Paul Young + Les Enfants**
SWANSEA University: **The Redskins + Omega Tribe** (miners' benefit)
TREFOREST Polytechnic: **Big Sound Authority** (9pm)
WEMBLEY Arena: **Spandau Ballet** (sold out)
WISHAW Heathery Club: **New Model Army**
WORCESTER College of Higher Education: **Big Sound Authority** (11pm)

Saturday 8

BANGOR University: **The Inspirational Choir**
BIRMINGHAM Digbeth Civic Hall: **The Pogues + Terry And Gerry**
BIRMINGHAM Odeon: **David Essex + Manteau**
BIRMINGHAM Peacocks: **Mighty Mighty + Russel Burton's 15 minutes + Velvet The Underwear**
BOURNEMOUTH International Centre: **Paul Young + Les Enfants**
BRADFORD Manningham Community Centre: **The Word**
BRIGHTON Centre: **Meat Loaf + Airrace**
BRIGHTON Richmond: **The Three Johns**
BRISTOL Crown: **Hotwire**
BRISTOL Polytechnic: **Kalmiba + Talisman**
CAMBRIDGE Kelsey Kerridge Hall: **Lindisfarne**
CANTERBURY Christchurch College: **The Bouncing Czecks**
CARDIFF Royal Oak: **Snatch It Back**
CHARING Night Out: **Judge Dread**
COLNE Francs: **The Sid Presley Experience**
COVENTRY Lanchester Poly: **Dream Sequence**
DARLINGTON Arts Centre: **Revolving Doors + Tony**
DUDLEY JB's: **Immaculate Fools**
EAST LYNG Rose And Crown: **Galopede + Aunt Fortescue's Blue Scorchers**
EAST RETFORD Porterhouse: **Alien Sex Fiend**
ELY The Maltings: **National Pastime**
ISLEWORTH West London Institute: **Big Sound Authority**
FETCHAM Riverside Club: **Restless + The Rapids**
GRAVESEND Red Lion: **Chrome Molly**
GUILDFORD Royal Hotel: **Hoax + Seige**
GWENT Cross Keys Institute: **Terraplane**
HARLOW Square One: **Newtown Neurotics**
HEBDEN BRIDGE Birchcliffe Centre: **IK ^ Films + Bust E (Save A Village, Nepal Campaign benefit)**
INGLISTONE Royal Highland Exhibition Hall: **Culture Club + King** (start of UK tour. Most dates – including this one – are sold out)
IPSWICH Gaumont: **Gary Numan**
KINGS LYNN Blue And Gold: **Seducer**
LEATHERHEAD Football Club: **Absent Friends**
LEEDS Queens Hall: **UB40 + Winston Reedy + Echo Base**
LEEDS University: **Lenny Henry**
LEICESTER Palais, Booges Disco: **Dumpy's Rusty Nuts + Heymaker + Engine (Motorcycle Riders Association Christmas concert, starts 7.30pm)**
LEICESTER University: **The Mighty Wah! + Zerra I**
LIVERPOOL Mountford Hall: **Gary Glitter + One Up One**
LONDON Brixton Atlantic, Atlantic Road, SW9: **Heyoka**
LONDON Camden Dingwalls, NW1: **Coup D'Etat (lunch – free admission); Zoot Money's Big Roll Band + Martyn Forest And The Trees (evening)**
LONDON Camden Dublin Castle, NW1: **Balham Alligators**
LONDON Deptford Albany Empire, SE9: **Saturday Night At The Fez Club with Joolz + Jeremy Hardy + Chris De Pyss**
LONDON Fulham Greyhound, SW6: **Omega Tribe + Steve Lake + The Groove Toys**
LONDON Fulham Kings Head, SW6: **John Otway**
LONDON Greenwich Tunnel Club, SE10: **The Troggs**
LONDON Hammersmith Broadway Clarendon Basement Bar, W6: **Hoorah Boys Hoorah + Paint The Clown Red**
LONDON Hammersmith Broadway Clarendon (Upstairs), W6: **The Meteors + The Triffids + Sunglasses After Dark + Badlands**
LONDON Hammersmith Odeon, W6: **The Firm (sold out – see Friday, Middlesbrough Town Hall)**
LONDON Herne Hill Half Moon, SE24: **Camp Fabulous + Straw Dogs**
LONDON Highgate Jackson's Lane Community Centre: **Curt Leacock And The People Unite Band + The Actions + Jah Love Sound System**
LONDON LSE, WC2: **Pete Shelley + The Umbrellas + The Itch**
LONDON New Cross Goldsmiths Tavern, SE14: **Missing Airmen**
LONDON Norris Street, The Captains Cabin, SW1: **Benjamin Zephaniah + Martin Glynn + Francessca Kay + Andy White**
LONDON Oval Cricketers, SE11: **Pretty Things**
LONDON Putney Half Moon, SW15: **Juice On The Loose**
LONDON South Kensington, Imperial College, SW7: **Furniture**
LONDON Stockwell Plough, SW9: **Talisker**
LONDON Vauxhall Podium: **Party Party + La Famille**
LONDON Wardour Street, Marquee, W1: **Liaison**
LONDON Woolwich Thames Polytechnic, SE18: **Grab Grab The Haddock + June Brides + The Eels**

● ***London debut of new Cherry Red signing. Featuring Alice and Jane of the Marine Girls, Grab Grab The Haddock have a single out at the moment ("I'm Used Now") and are liable to slip in the odd Marine Girls number.***

MANCHESTER Apollo Theatre: **Nik Kershaw (sold out)**
MANCHESTER Band On The Wall: **Victor Brox**
MANCHESTER Salford University, Maxwell Hall: **Aswad**
MANCHESTER University: **Red Guitars + Sideway Look** (see Thursday, Leeds Poly)
MIDDLESBROUGH Town Hall: **Rik Mayall + Ben Elton**
NOTTINGHAM University: **The Woodentops**
OXFORD Jericho Tavern: **Makin' Time**
OXFORD Old Fire Station: **Guest Stars**
OXFORD Pennyfarthing: **Pendragon**
READING Target: **Pauline Gillan Band**
SHEFFIELD University: **The Enid + Stop The World (main hall); Nick Toczek (Maze bar)**
SUNDERLAND Polytechnic: **Jake Burns Big Wheel**

Sunday 9

BIRMINGHAM Odeon: **Meat Loaf + Airrace**
BIRMINGHAM Powerhouse: **Lloyd Cole & The Commotions + The Blow Monkeys**
BLAIRGOWRIE The Gig: **Bobbin' John**
BOGNOR REGIS, The Regis Centre: **Guest Stars**
BRIGHTON Centre: **Paul Young + Les Enfants**
BRIGHTON Old Vic: **Hands On Heads**
BRIGHTON Richmond: **The Long Tall Texans**
BRIGHTON Zap Club, Seafront Arches: **Comics and Fantasy convention**
BRISTOL Bierkeller: **Jake Burns Bigwheel**
CARDIFF New Ocean Club: **Red Guitars + Sideway Look** (see Thursday, Leeds Poly)
CROYDON Cartoon: **Kit Packham (lunch); Eddie & The Hotrods (evening)**
DERBY Assembly Rooms: **Lindisfarne**
DUDLEY JB's: **Trevor Burton**
EXETER University: **Solstice**
FETCHAM Riverside Club: **Living In Texas**
GLASGOW Pavillion: **Cocteau Twins + Dif Juz (start of UK tour)**
HASTINGS The Crypt: **Simon Veness**
HIGH BARNET Old Bull Arts Centre, Earthmovers Club: **Room 64**
IPSWICH Gaumont: **Alison Moyet**
LEEDS Bierkeller: **Doctor And The Medics + The Craters**
LEEDS Queens Hall: **Test Dept**
LLANHARAN Rugby Club: **Mad Dog**
LONDON Camden Carnarvon Castle, NW1: **McGlynn Bros Band**
LONDON Camden Dingwalls, NW1: **Acme Sound Company + Ram Ram Kino + The Innocent + The Popular Front +Fear Of Darkness (audition night).**
LONDON Camden Dublin Castle, NW1: **The Living Daylites**
LONDON Charing Cross Road, Busby's, WC2: **Marc Almond convention with Alena Pellay**
LONDON Covent Garden, Rock Garden, WC2: **Reckless Pedestrians + Legacy Of Lies**
LONDON Deptford Albany Empire, SE9: **Hip Hop Club (2pm)**
LONDON Finsbury Park Sir George Robey, N4: **Mike Khan Band**

LONDON Frith Street, Ronnie Scotts, W1: **Billy Mackenzie + Howard Hughes (keys) + Roberto Soare (bass) + Jim Russel (drums)**

● ***MacKenzie's first live appearance for ages, (we think two years) and he's bound to premier new material from his forthcoming LP, "Perhaps".***

LONDON Fulham Greyhound, SW6: **True Colours + Cuba Dares**
LONDON Great Portland Street, Tulips, Portlands, W1: **Teeth**
LONDON Hammersmith Odeon, W6: **The Firm (sold out, see Friday, Middlesbrough Town Hall)**
LONDON Herne Hill Half Moon, SE24: **The Triffids + Shotguns And Accordians**
LONDON Kentish Town Bull And Gate, NW5: **The Tex Maniax**
LONDON Lyceum, WC2: **The Mighty Wah! + The Three Johns + Zerra I**
LONDON North Finchley Torrington, N12: **Balham Alligators**
LONDON Oval Cricketers, SE11: **Snake Davis And The Suspicions (lunch); Cayenne (evening)**
LONDON Putney Half Moon, SW15: **Greg Harris + Dave Kelly**
LONDON Stockwell Plough, SW9: **Mr Clean**
LONDON Wardour Street, Marquee, W1: **Magnum**
MANCHESTER Apollo Theatre: **Nik Kershaw**
MILTON KEYNES Woughton Centre: **Mick Cochran (lunch)**
SOUTHAMPTON Gaumont: **Gary Numan**
ST AUSTELL Cornwall Coliseum: **Kool & The Gang**
WEMBLEY Arena: **Spandau Ballet (probably sold out; check with venue)**

Monday 10

BIRMINGHAM Boggery, Mosley: **Please Y'self**
BIRMINGHAM International Arena NEC: **Big Country + The Cult + Zerra 1 (start of second leg of UK tour. Most dates – including this one – are already sold out)**
BRIGHTON Centre: **Alison Moyet**
BRIGHTON Dome: **Gary Numan**
CARDIFF Royal Oak: **Snatch It Back**
CARDIFF St Davids Hall: **Kool & The Gang**
CROYDON Cartoon: **The Look Book**
EDINBURGH La Sorbonne: **Sanity Assassins + Satori**
EDINBURGH Usher Hall: **Cocteau Twins + Dif Juz**
EXETER St Georges Hotel: **The Enid**
LEEDS University: **Lloyd Cole & The Commotions + The Blow Monkeys**
LEICESTER De Montford Hall: **Lindisfarne**
LIVERPOOL Royal Court Theatre: **UB40 + Winston Reedy + Echo Base**
LONDON Camden Dingwalls, NW1: **The Gun Club**
LONDON Camden Dublin Castle, NW1: **Greg Harris + Dave Kelly**
LONDON Camden Electric Ballroom, NW1: **Bronski Beat + Guests (London Lesbians and Gay Men Support The Miners Group benefit)**
LONDON Covent Garden, Rock Garden, WC2: **Missing + Even In Holland**
LONDON Frith Street, Upstairs At Ronnies, W1: **Sensible Parties**
LONDON Fulham Greyhound, SW6: **Foreign Flags + Westward Ho!**
LONDON Greek Street, La Beat Route, W1: **Hands On Heads + Under The Influence**
LONDON Greenwich Tunnel Club, SE10: **Safety Catch + Two Many Reasons**
LONDON Hammersmith Broadway Clarendon Basement Bar, W6: **Ballroom '84 with Let's Forget + The Yantettes + Garage Theatre + Bendle + The Wonderfuls + Kazuko Hohki**

● ***Return of wild and unpredictable cabaret to the Clarendon. Anything can happen at these events, and they're always a good laugh.***

LONDON Hampstead Westfield College: **Black Roots**
LONDON Herne Hill Half Moon, SE24: **3D + Seven Colours + Little Ease**
LONDON Oval Cricketers, SE11: **John Hegley + Ian Mcpherson + Screaming Abdabs + Otis Canneloni + Brown Paper Bags**
LONDON Oxford Street, 100 Club, W1: **Brian Abrahams District Six + Disco Afrique**
LONDON Putney Half Moon, SW15: **Dave Swarbrick + Simon Nicoll**
LONDON Stoke Newington Three Crowns, N6: **The Favourite Game**
LONDON Wardour Street, Marquee, W1: **Magnum**
MANCHESTER Band On The Wall: **Search**
NOTTINGHAM Theatre Royal: **Bucks Fizz**
PLYMOUTH Academy: **The Milkshakes**
PORT TALBOT The Forge: **Aunt Fortescue's Bluesrockers**
THATCHAM Silks: **Terraplane + Chain Reaction**
TORRINGTON The Plough: **Guest Stars**

Tuesday 11

BIRMINGHAM International Arena NEC: **Culture Club + King (sold out)**
BIRMINGHAM Polytechnic: **The Bouncing Czechs**
BOURNEMOUTH International Centre: **Kool & The Gang**
BRADFORD University: **Gary Glitter + One Up One**
BRIGHTON Centre: **Big Country + The Cult + Zerra 1**
BRIGHTON Pavilion Theatre: **Red Guitars + Sideway Look**
DERBY Art College: **Terry And Gerry**
DUBLIN University College: **Silent Running**

● ***They're done themselves a power of good in the last few months, although their route to stardom has had many hold-ups. Great Irish pop. Highly recommended.***

DUNFERMLINE Johnsons: **Hard Corps**
GLASGOW Apollo: **Nik Kershaw**
HASLEMERE Swan Hotel: **Larry Miller**
LIVERPOOL Royal Court Theatre: **UB40 + Winston Reedy + Echo Base**
LONDON Camden Dingwalls, NW1: **The Gun Club**
LONDON Camden Dublin Castle, NW1: **Skiff Skats**
LONDON Fulham Greyhound, SW6: **In The Dark + Essence + Djazz**
LONDON Greenwich Tunnel Club, SE10: **Cpl Henshaw + KMAX**
LONDON Hammersmith Broadway Clarendon Basement Bar, W6: **Raw HO + Chokum Child**
LONDON Hammersmith Odeon, W6: **Gary Numan**
LONDON Manor House, The Attic: **The Triffids**
LONDON Oxford Street, 100 Club, W1: **Conflict + Legion of Parasites**
LONDON Putney Half Moon, SW15: **Morrisey Mullen**
MANCHESTER Band On The Wall: **The Groundhogs**
MANCHESTER Jilly's Club, Oxford Street: **The Three Johns + Marc Riley And The Creepers (Miner's benefit)**
NEWCASTLE City Hall: **Bucks Fizz**
PORTSMOUTH Guildhall: **Lindisfarne**
SHEPTON MALLET: Royal Bath And West Showground: **Spandau Ballet** (probably sold out, check with venue)
SOUTHEND Chesters: **Eddie And The Hot Rods**
WEMBLEY Arena: **Paul Young + Les Enfants**
WHITLEY BAY Ice Rink: **Wham! (start of UK tour. Most dates on the tour – including this one – are already sold out)**
WOKINGHAM Angies: **The Complaints (Ethiopian benefit)**
WOLVERHAMPTON Old Vic Hotel: **Communal Drop**
WORTHING Ecstasy Club: **The Fish Band + The Minitt Man**

The working week

For free inclusion in The Working Week, send details to Paul Strange, The Working Week, Melody Maker, Berkshire House, 168-173 High Holborn, London WC1V 7AU. Dates should reach MM at least two weeks before publication to ensure entry. Avoid telephoning unless necessary. The listing closes on the Thursday morning of the week prior to publication. Feel free to send any additional information about little-known venues.

Although every effort is made to ensure accuracy, we cannot guarantee that a gig will take place, and it's likely that big shows will be sold out. Check with the venue if you have any doubts.

● ***DETAILS of gigs during the Christmas period (Wednesday, December 19 to Tuesday, January 1) should reach us no later than first post, Monday, December 10, to guarantee inclusion.***

FEED TH

NINE o'clock on the last Thursday night in October. The BBC news bulletin is making its way through the usual round of miners' pickets, superpower troubles, and royal hairstyles when suddenly we cut straight into a report from our African correspondent, Michael Buerk. His report and accompanying film shows a scene of total devastation in the northern regions of Ethiopia, where thousands of people are dying every day due to a complete lack of food and water. The camera proceeds slowly through the huge crowds of mothers and babies, focussing in upon the sunken eyes filled with flies, the hideously swollen stomachs of a people condemned to die of starvation, the sickening lack of flesh on a million bare bones.

Almost before Buerk's report is over, viewers throughout the land are jamming the BBC switchboard, many of them barely able to speak through their tears of sheer helplessness and despair, and all of them asking that one basic question. What on earth can we do to stop this suffering? The traditional agencies have their appeals broadcast within the hour, the money starts to flood in, and even Uncle Bob Maxwell at Mirror HQ is getting his own fund under way with the aim of flying out himself and taking the grain straight into the mouths of the starving millions. It's immediately apparent that Buerk's report has touched a nerve in Britain and the world on a scale not seen since the horrors of Bangladesh 12 years ago.

Meanwhile, in a house just outside London, the singer with one of Britain's top pop groups of the late Seventies is sitting watching the BBC news and feeling rather sick. Bob Geldof, the Dublin-born frontman with Boomtown Rats, is now something of a minor figure in the fickle world of pop, but both he and his increasingly public wife Paula Yates are the sort of people who know just about everyone who is anyone in showbusiness, and they start to think what they and their friends could do to help ease the suffering out there in Africa.

They decide to send off a cheque themselves and Paula reckons it would be a good idea if she were to round up a few mates, stick up a chart in the kitchen in good old "Blue Peter" style, and see if she can raise, oh, about two grand over the next couple of days. Bob thinks, well, I might as well try and do something with a few of my old cronies, and if we're lucky we might even get close to around £60,000 which would help feed the world at Christmas. He is, however, still feeling a little numb from the obscene pictures that have just flashed across his television set.

"I really couldn't handle it, you know. I think it was that particular clip where it showed you this nurse and she had to choose 300 babies from a total of 10,000, and in effect those 300 were going to be given some sort of liquids that they had in the camp and the rest of the 10,000, well, they were just being condemned to die.

"It was this sort of totally random decision between life and death that really got to me. Like, no human being should ever have to do that, to be put in a position where they have to pick out these few babies, and all the time the other mothers were holding out their children in the desperate hope that they might be chosen. So it just affected me pretty badly and I started to think, well, I know a hell of a lot of people, I must be able to get something organised, let's give old Midge a ring and see what he has to say."

It was a phone call that was to lead to the most remarkable gathering of pop stars the world has ever seen.

"So. Midge immediately said that he was really mad to do something and that he'd get back to me on it, which means he will, cos Midge is a well reliable bloke. I then rang Sting and he said, yeah, count me in, and then Le Bon, he just immediately said tell me the date and we'll clear the diary. The same day I was passing by this antique shop and who is standing in there but Gary Kemp, just about to go off on tour to Japan. He said he was mad for it as well and to wait 10 days till they got back in the country.

"So I thought well, fair enough, most of my mates are keen to do this thing, because that's the way you look at it, they're just your mates, and then it suddenly hit me. I thought, 'Christ, we have got the real top boys here, all the big names in pop are suddenly ready and willing to do this. Duran, Spandau, Sting, Ultravox'. I knew then that we were off, and I just decided to go for all the rest of the faces and started to ring up everyone, asking them to do it."

And best of all, nobody turned you down.

"Yeah, some did. Three, to be precise. Presumably they were much too important to give up a Sunday morning of their lives to save another human being. I think that, yeah, it is pretty disappointing that they wouldn't do it, and I am sure that they are deeply regretting it now. Especially when you get people like Spandau, who get off stage in Tokyo at about three in the morning, and they then charter a special plane just so they will be there in time for the recording.

"Or U2, who have one day off on their world tour and they use it to fly all the way to London. Or even the people who were not directly involved, people like Jim Diamond and Nik Kershaw, who have their songs at the top of the charts but who still want to wear our tee-shirts on 'Top Of The Pops' and publicly state that they are quite happy not to be at Number 1 so long as the Ethiopian single is. Even George Michael, who has quite categorically said that he is going for the fourth Wham! Number 1 and the big Christmas hit, even he said that it would be great if we were there instead. It has all been a quite remarkable reaction. And no, I am not going to tell you who the three were, because it is all in the past now."

Thought that might get you all guessing.

Having rounded up the bulk of the troops for an early morning recording session in Trevor Horn's studio, Geldof was faced with the rather pressing problem of having something for them to sing when they got there.

"It was lucky in a way, because I had already written this song, which I had provisionally called 'It's My World', and I knew it would be

E WORLD

suitable if I just changed the words a bit and called it 'Do They Know It's Christmas?' Midge, reliable as ever, sent down this tune which is the sort of Christmassy bit at the end of it and we married the two together. I was still trying to work a lot of things out behind the scenes, so it was really left to Midge to look after the song. To be honest, it just could not have happened without Midge."

AS part of his work behind the scenes, Geldof set out to try and increase the slice of the money which normally goes to the artists, and which in this case would go straight towards food for the people of Ethiopia.

"Normally, as I said, you would be expecting to come out with about £70,000 from a record that sells around half a million copies. So we started looking at ways whereby we could eliminate all the usual collection of percentages which is where most of the money actually goes. By carefully looking at the exact distribution of every penny, we reckoned we could bump it up to nearly 50p a record if everyone was to waive their normal cut.

"Even with this, I reckoned that there had to be some way of getting at the retailers, who are the people who take the largest slice. Everybody was saying no, they would never do it, and anyway, there are about 7,000, you would never get round them all. So I thought, well, there must be some sort of retailers' organisation, which I managed to locate and they gave me the names of the managing directors of the big six high street chains.

"I just rung them up, put it to them, and they said yeah, go ahead, we are with you all the way on this one. That was it. We knew then that we had cracked it, cos that puts you into nearly a pound for the fund every time a single is sold, which is just completely unprecedented. Totally unheard of. And it was like that all along the way, right from the very top down to the actual workers, just ordinary blokes with regular jobs at the processing plants who are right now working all day and all night to get the thing into the shops this week. The whole thing has just been incredible right from the start."

One of Geldof's many many phone calls after that first one to Midge Ure was to none other than Robert Maxwell, owner of the Daily Mirror and one of the more, ahem, controversial figures in Britain today.

"Yeah, I met with him a couple of times, told him what we were planning, and then rung him up to ask for the cover.

"He kept his word and gave us it, for which we are eternally grateful, but I think that a few of the guys were a bit annoyed with the way he made it look as if we were doing it especially to help the Mirror fund. Anyway, with the Mirror, we got the most incredible offers coming in from this country, these guys ringing up offering jeeps and trucks, another bloke who is going to buy a vast quantity of the records and raffle them off at every rugby ground in the country, that sort of thing.

"Plus, we had every American news network crew down at the studios, and after it was broadcast over there I had this Arab oil millionaire on the phone asking me if I needed a plane. I said yeah, and he says you got it. He offered an airstrip as well, and we'll probably take him up on it when the time comes. Like I say, it has all been a bit of an amazing experience."

On the day itself, Geldof took a back seat in the proceedings, opting instead for a supervisory role, looking out for any possible clash of egos.

"Well, I just did not want to give anyone the chance to say, 'Oh, look at Geldof, trying to get back in on the act' or anything like that. I was

Like most of the country BOB GELDOF was horrified by television news reports of the Ethiopian famine. His first reaction was to dash off a donation, then he wondered what might happen if he asked a few mates to help him make a record . . . Barry McIlhenney talks to the man behind the all-star BAND AID fund raisers

absolutely determined to have it as a collection of today's stars, the people who have one Top 10 hit after the other, and unfortunate as it may be, I do not really fit in there anymore.

"In a way, though, that may be why it worked because everyone knew that I am no longer a professional threat to them. Plus, I was too busy on the day itself to do anything other than keep an eye on everyone. And right up until the last minute me and Midge were sort of panicking that nobody would turn up. We were just sitting there, really shitting ourselves and then in walked Sting, and it was like, 'Aw good man yourself Sting, we are going to be okay now!'

"And then they all started to just drift in, one after the other, this collection of massively successful pop stars, all of them supposed to be really good looking, and there they are, looking just like a bunch of yobs that have come in from the pub. It was pretty funny, you had these really weird meetings between people who would normally never even speak to one another. Like Weller, Parfitt from Quo, Marilyn, and Jon Moss from Culture Club all sitting round a table having this really earnest discussion.

"I mean, take Weller and me. We have never been the best of buddies, to put it mildly, and I wasn't even sure if he would do the thing in the first place. So I just like rang him up and it was real skating around stuff, you know, 'Hello Paul, oh hello Bob,' that sort of thing. And I says to him will you do it, and he says, 'Well will you do it for the miners?'. I said 'Piss off, I'm far too busy with this as it is.' 'And he says, 'There you are, nobody would do it for me because all the bands hate me so much.'

"I says well Paul, for every one that hates you, there's four that hate me, so come on, let's do it! And from there on he was just brilliant, coming in to go over his parts, really superb. I had been sort of worried, I must admit, that with all these big egos in one small room, some of them might start a bitch, or start moaning, but there was absolutely nothing like that at all.

"It was really funny, James Taylor out of Kool & The Gang arrives, you know, THE voice, and suddenly nobody wants to sing in front of him! Like Bono and Weller are sort of really freaking out at having to sing with this guy there, it was that sort of mutual respect atmosphere. Which is absolutely spot on, because we are talking here about the very best of British pop, or even the best line-up of pop artists in the world today. That's what it is all about, and that is why it does not matter who does what, it is the fact that they were ALL there that is important."

As well as taking a back seat in the recording, Bob Geldof will not be following Mr Maxwell out to the African killing fields.

"I would just feel embarrassed and ashamed. The last thing they need is whitey coming out to take another meal off them. I have seen it once on television and I do not need to see it again to know what is happening. Plus I would be ashamed of this stuff here." He is pointing to the flesh on his arms.

IT appeared to be with some reluctance that Bob Geldof answered questions about his own career, preferring instead to concentrate upon the much more important matter of life and death in Ethiopia. Suffice to say that his current absence from the Top 30 does trouble him greatly and that he is absolutely determined to get back up there where he obviously feels he still belongs.

In the meantime, he is now trying to back off a little from the Band Aid fund, leaving its organisation to the structure which has been set up in the last few days to make sure that every single penny finds its way into food for the starving millions. His final words on the matter show, however, that he is far from past caring about the tragedy.

"I think that what annoys me the most is the attitude of some governments that they shouldn't get too deeply involved, as the regime out there is run by Marxist-Leninists. A three-month-old baby is not a Marxist-Leninist and the only person who should be able to give life or death to that child is God. Anything else is simply criminal."

Just a few moments before talking to Bob Geldof, I rang up a worker at Oxfam to try and get some clear picture of the tragedy that is Ethiopia. He couldn't really say just how many people have died since you started reading this interview, but it was certainly quite a few hundred, and the actual number at risk over the next few months was, oh, about six to seven million. Just think about that for a moment and then take a look at the list of names involved with the Band Aid project.

All those people, right from the denim army of Quo through to George Michael, decided to put a record in the shops so that you can buy it and do just a little bit to stop such a tragedy from going any further. It costs just over a pound and each one sold will save a life. Think about that and dig deep, brothers and sisters, dig deep.

BAND AID

BACK

Adam Clayton U2
Phil Collins
Bob Geldof Boomtown Rats
Steve Norman Spandau Ballet
Chris Cross Ultravox
John Taylor Duran Duran
Paul Young
Tony Hadley Spandau Ballet
Glenn Gregory Heaven 17
Simon Le Bon Duran Duran
Simon Crowe Boomtown Rats
Marilyn
Keren Bananarama
Martin Kemp Spandau Ballet
Jody Watley

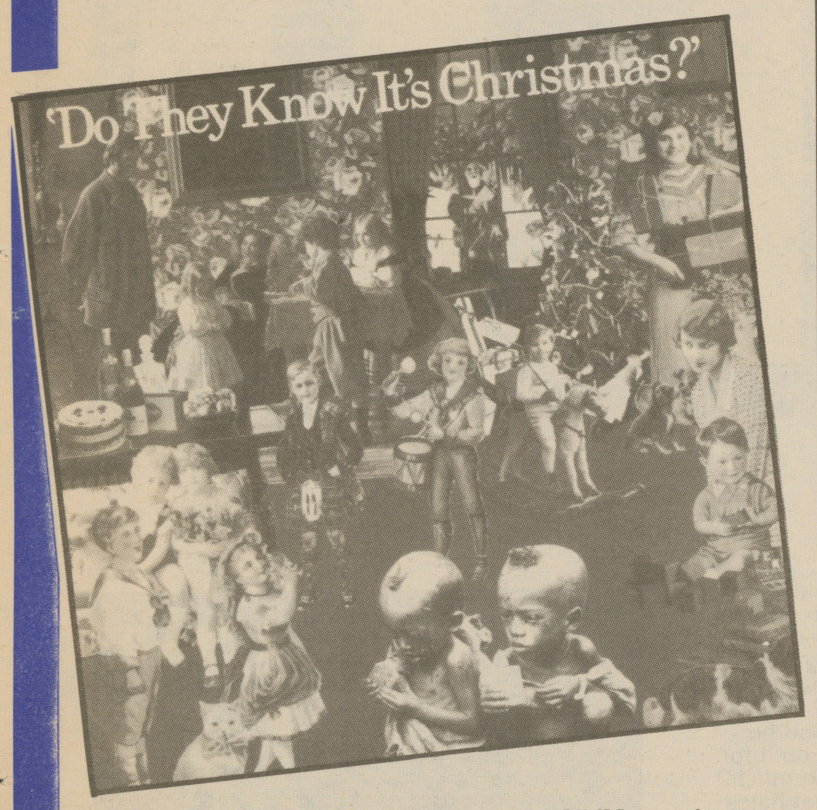
MIDDLE

Bono U2
Paul Weller Style Council
James Taylor Kool & The Gang
Peter Blake Record Sleeve Artist
George Michael Wham!
Midge Ure Ultravox
Martin Ware Heaven 17
John Keeble Spandau Ballet
Gary Kemp Spandau Ballet
Roger Taylor Duran Duran
Sarah Bananarama
Siobhan Bananarama
Peter Briquette Boomtown Rats
Francis Rossi Status Quo

FRONT

Robert 'Kool' Bell Kool & The Gang
Dennis Thomas Kool & The Gang
Andy Taylor Duran Duran
Jon Moss Culture Club
Sting Police
Rick Parfitt Status Quo
Nick Rhodes Duran Duran
Johnny Fingers Boomtown Rats

REVIEWED BY ALLAN JONES



BAND AID: "Do They Know It's Christmas?" (Mercury).
THE reaction of defiant cynics to this all-star Band Aid extravaganza has been predictable. They've already churlishly dismissed "Do They Know It's Christmas?" as an opportunist trick, turned by Bob Geldof in an attempt to revive a spectacularly flagging career, a crass exploitation of a terrible natural catastrophe by a fading star desperate for publicity and self-promotion. In the circumstances, this verdict is simply cruel. Geldof has inevitably found himself back in the headlines (see our own cover this week), but syrups off to the chap: it was his initiative, after all, that pulled this ambitious project together and his ubiquitous media presence over the last seven days hasn't obscured or deflected from the plight of the people this record was designed to help. He's entitled to some congratulation, and if he gets his face all over the papers it's for a cause that no one could seriously claim isn't worthwhile.

Inevitably, after such massive publicity, the record itself is something of an anti-climax, even though Geldof's sense of universal melodrama is perfectly suited to this kind of epic musical manifesto. Midge Ure's large-screen production and the emotional vocal deliveries of the various celebrities matches the demonstrative sweep of Geldof's lyric, which veers occasionally toward an uncomfortably generalised sentimentality which threatens to turn righteous pleading into pompous indignation. On the other hand, I'm sure it's impossible to write flippantly about something as fundamentally dreadful as the Ethiopian famine.

WHAM!: "Last Christmas" (Epic).
I DON'T think Wham! are quite the despicable mercenary crones they're usually made out to be, though now that they've made it official that they're not going to talk to us anymore, I suppose we can say what we like about them. The image they've manufactured for themselves – randy suburban lotharios with the pretensions of international jet-set gigolos – is really no more ludicrous than, say, the idea of The Clash promoting themselves as the rebel conscience of agit-rock. And, while they are occasionally cretinous, they're more often harmlessly comic.

"Last Christmas", meanwhile, isn't the mega-monster that was promised and described during the Prof's recent hugely entertaining encounter with the golden duo. It's slickly contrived, with George swooning calamitously and Andrew doing whatever it is he does when he's not being tetchy with the hired help and the hapless press, but the song takes a worryingly long time to lodge itself in the imagination and this listener's attention, as lease, was wandering vaguely before the chorus began to stick. Not that any such quibbles will prevent its seasonal ascendency in the yuletide chart.

One thing, though: I thought Andy Partridge had it slightly wrong about George Michael in last week's Shrink Rap, mainly because he didn't take Andrew into account when he described Modest Georgie as Sue Ellen. Everybody knows, Andy, that George and Andrew are the Blake and Krystle Carrington of the new tennybop.

PRINCE AND THE REVOLUTION: "I Would Die 4 U", (WEA).
PRINCE is a scream, of course; his every gesture perfectly manicured, designed to enhance his legend as some exotic creation, beyond conventional emotional intercourse, a sensibility so rarified, so elevated it remains beyond the grasping embrace of mere mortals. In this, he reminds me oddly, but increasingly vividly, of Bryan Ferry. Like Ferry, he has an acute understanding of the vocabulary and mechanics of pop and soul and how they might best be manipulated to enhance their own images: Bowie has done this, too, of course, but never without sounding convincingly phoney, which has bothered him less than Ferry – an eternal worrier – and, I suspect, Prince. The latter, despite his cartoon narcissism, is delighted by his perceived public persona and, like Ferry – and unlike Bowie – has no sense of homour about himself; he's unintentionally a parody of his own imagination.

None of this vague theorising, of course, makes "I Would Die 4 U" anything less than a winning record. The chorus is so insanely catchy, you'd be mad not to fall for it, while the arrangement fizzes brightly, setting whriling synth lines against brazen rhythm guitar, with Prince's voice waltzing through the spaces between the nudging musical climaxes. Probably the nearest thing this week to a record that I'll be listening to again.

PICTURE FRAME SEDUCTION: "I'm Good Enough For Me" (So-So).
VINTAGE three-chord punk thrash, a musical style thought to be extinct, but still flourishing, apparently, in some woebegone outposts of this crumbling musical empire. "I like the things I'm doing/I like the girls I'm screwing/I like the things I'm doing/I like the speed I'm doing," PFS trill wittily on this mangled opus. For this unruly mob the first Clash album is still obviously the last word in aural sophistication. Hilarious.

MEAT LOAF: "Nowhere Fast" (Arista).
NOISY, as usual, with Meat bellowing incoherently over a massively ugly collision between thoroughly demented hard rock guitars and an earthshaking electrowhack backdrop. "I wanna tear it all apart and take the clothes right off your back," Meat slobbers with heaving lust and a conspicuously obscene relish. Twat out of hell, indeed.

THE HIT PARADE: "My Favourite Girl" (JSH).
I'VE never met The Hit Parade, but I think I've known their record collection for years. "My Favourite Girl" resounds with echoes of The Byrds, R.E.M., Big Star and Marshall Crenshaw, whose "You're My Favourite Waste Of Time" might have been the exact model for this tune. There are glimpses, too, of early Orange Juice and hints of Squeeze. This is a commendable pedigree, but as yet The Hit Parade aren't sharp enough to fuse their various influences into a coherent individuality.

"My Favourite Girl" is light, frothy and attractive with lots of chiming guitars and floating harmonies, but it's finally so carefree it simply flutters out the window without disturbing the curtains. More *bite* next time, chaps.

FOREIGN PRESS: "Set Your Love In Motion" (EMI).
SLICK modern pop-funk, designed by committee to meet most of the vacuous demands of the contemporary market-place. Anonymous, eventually.

FURNITURE: "Love Your Shoes" (Premonition).
NEATLY contrived left-field pop, "Love Your Shoes" is wry, melodic, deadpan. Probably a little to discreet to cut through the gratuitous blare of daytime Radio 1, it's a cultured, witty little piece, full of felicitous touches and imaginative strokes. Successfully diverting and winningly refreshing.

ORIGINAL SIN: "The Shadow" (Original Sin).
BRUTISH hard rock throwback to the mid-Seventies, when this kind of blaring apocalyptic nonsense was all the rage and groups like Original Sin lurched around the premises in platform boots and satin flares, chests emblazoned with mail order crucifixes. Rubbish, in a big way.

THE JUGGERNAUTS: "Come Throw Yourself Under The Monstrous Wheels Of The Rock And Roll Bandwagon As It Approaches Destruction!" (Supreme).
BRILLIANT title, chaps, but the record itself sounds like fairly dead people sneezing in coffins. Yup, *that* lively. The Jugg's brand of weak-kneed rockabilly strut simply doesn't support the whimsical venom that obviously inspired this broadside. Even when you're taking the piss as these people are, cheerful competence is never enough. Even Edwyn Collins had to tune up in the end. Still, there's cheek enough here to promise more than kisses for the future.

SHARK TABOO: "Troineann Siad – Or The Fight!" (Lambs To The Slaughter).
MORE visions of doom. The early promise of this record, which opens with dramatic drum clattering and "Dragnet" guitars chiming despondently behind a ghostly vocal, quickly degenerates into an anonymous rant. The indecisive arrangement obscures the righteous indignation at the heart of the song and the track begins to splinter into tetchy fragments, bits of outrage flying about looking for suitable targets.

GARY GLITTER: "Another Rock And Roll Christmas" (Arista).
PREPOSTEROUS, predictably, and lamentably inept. The legendary Mike Leander backbeat, the classic foundation for all those GG hits of yore, is here reduced to a timid little squeak. Gary, meanwhile, gasps out the inane lyric like his privates are being nibbled rather vigorously by a hungry ferret. Embarrassing, really, despite the Prof's earnest belief that it's probably the greatest vinyl offering since Christie Moore's "Lisdoonvarna".

ERIC RANDOM AND THE BEDLAMITES: "Mad As Mankind" (Doublevision).
SOD me, squire, this one's a hoot and a half. Flatulent synths burble uncontrollably over a jagged rhythm track while Eric – *worra wag!* – gets generally grumpy about the state of the world as she's lived at the moment. Plenty of room for improvement there, Eric, old duck, no doubt about that, but lamentable drag-out dirges like this particular piece of tosh isn't going to help any.

ZZ TOP: "Sharp Dressed Man" (Warner Bros).
THE current critical infatuation with ZZ Top confounds me, frankly. I'm sure they're good eggs and all that, but "Sharp Dressed Man" sounds overwhelmingly dull to these ears; a rather flaccid stretch of riffing boogie, not devastatingly unpleasant, but remarkably ordinary from virtually every angle. Good beards, though.

A CERTAIN RATIO: "Life's A Scream" (Factory).
THE Average White Band on tuinol.

JOHN OTWAY: "Middle Of Winter" (Strikeback).
OTWAY has an unfortunate tendency to overdo the old heartbroken clown routine and when he does he usually ends up sounding like Norman Wisdom, a sentimental ham, crying for attention and the world's gushing love and affection. "Middle Of Winter" finds the Aylesbury crooner in steadfastly lachrymose form, characteristically forlorn, weeping into his beer at closing time and blubbering on about his girlfriend, who's apparently getting cosy with some wretched upstart who's replaced him in her affections and – *sad and lonely day!* – in her bed. Otway, meanwhile, is shivering in the snow. He's literally been given the cold shoulder. Sleighbells chime mournfully, a lonesome melody is plucked out on a distant acoustic guitar and Otway pours his upset heart into the nearest bucket. Gratuitously maudlin.

THE EVERLY BROTHERS: "The Story Of Me" (Mercury).
DISCUSSION of this song's particular merits wouldn't consume an entire evening's conversation, but it should be heard for Dave Edmunds' gorgeous production. A genius at the mixing desk, the great Welshman has created a lush, expansive haze of drifting voices and plangent guitars that swallows the listener whole, bones and all.

FOREIGNER: "I Want To Know What Love Is" (Atlantic).
A HYMN to the kind of menopausal impotency Foreigner have incratively defined, this is torrid, blustery; one of those ludicrously self-regarding, bloated ballads that make the group consistently disagreeable. The song aspires to the epic, with plenty of alpine guitar – you know, all windswept chords and solo lines that reach screaming for the stars above and the depths below – and the kind of vocal lead that inspires visions of bare chests and gold medallions. The swelling choir that accompanies the lurid chorus is a typically modest touch. I'd rather be eaten by voles than have to listen to this shit again.

GARY BROOKER: "The Long Goodbye" (Mercury).
FROM the voice that brought us the seminal snore-out classic, "A Cheaper Pint Of Ale", another brilliant essay in definitive tedium. Let me just say that listening to this record is about as entertaining as having your nipples kissed by a pirhana.

Dolorous piano tries desperately to support a vocal that's so pedestrian it names its own shoe size. The lyrics, meanwhile, attempt to describe the loneliness of separation, the pain of parting, the anguish of lovers moving apart, pursuing lives on their own tracks. Groundbreaking stuff, even the most lethargic intellects on the planet would agree.

LINKMEN: "Every Inch A King" (Kitchenware).
THE A side here is really quite forgettable, a thrashing twitching thing, guitars lurching sideways through every available window, vocals groaning through a musical cloudburst. Aimed at the manufacture of a frenzied sort of atmosphere, it sounds merely impatient and confused. The absence of anything approaching a decent tune is obviously a hinderence, but the sloppiness of execution and design taps the bottle with an emphatic, deadly knock. As if to further define the Linkpeople's indecent lack of vision and the discrepancy between the group's ambition and their talent, they have the gall on the B side to cover Hendrix' "Manic Confusion". The original was like being poked in the eye by a bolt of lightning, Linkmen's version is like being tickled by dandruff.

SWANS WAY: "The Anchor" (Balgier).
SWANS Way aren't having an easy time trying to duplicate the popular success of the striking "Soul Train". Successive releases have struggled to get a foothold on the chart and while I wish them well with "The Anchor", it has to be said that they sound a little desperate here. Almost frantic to attract attention to themselves, they throw in virtually every effect they can think of to make this record stick in the imagination. The result is cluttered, confusing; like Jacques Brel meets the Volga Boatmen somewhere in the casbah. They obviously want to sound exotic and dramatic, but "The Anchor" merely evokes images of an amateur operatic society doing "The Desert Song". Unfortunately comic, I'm afraid.

SINGLES

FOOLS' GOLD

IMAGINATION

GOLD
R&B

WHEN Imagination unveiled their dub LP not so long ago, they really released the greatest hits package, albeit a remixed one. But now, as the spending time approaches and the new material gets thinner with every single, it's deemed appropriate once again to milk the back catalogue.

For fanatical Imagination fans (according to the saccharine sleeve notes such people still exist) this LP will be a convenient way of storing all the singles in one place and avoid tiresome changes between tracks should they wish to indulge in 20 minutes or so of their unique brand of camp soul music.

As chart pop goes, their past glories have proved remarkably endurable, principally due to those gorgeous hook-soaked melodies and lush wall-to-wall harmonies. "Body Talk", "Changes", "Just An Illusion", the formula – soak up the prevailing norms of funk and soul, cover generously with lashings of syrupy vocals plus solidly commercial tunes and sentiments – was clearly a winner, but then something happened to their seemingly infalible game plan.

Imagination got smug. They started believing their own publicity – indeed they started *running* their own publicity. Unfortunate journalists across the globe were constantly reminded by Imagination themselves just how great they were, what incredible live musicians they were, what masterful song writers they were – the use of the past tense was at least correct.

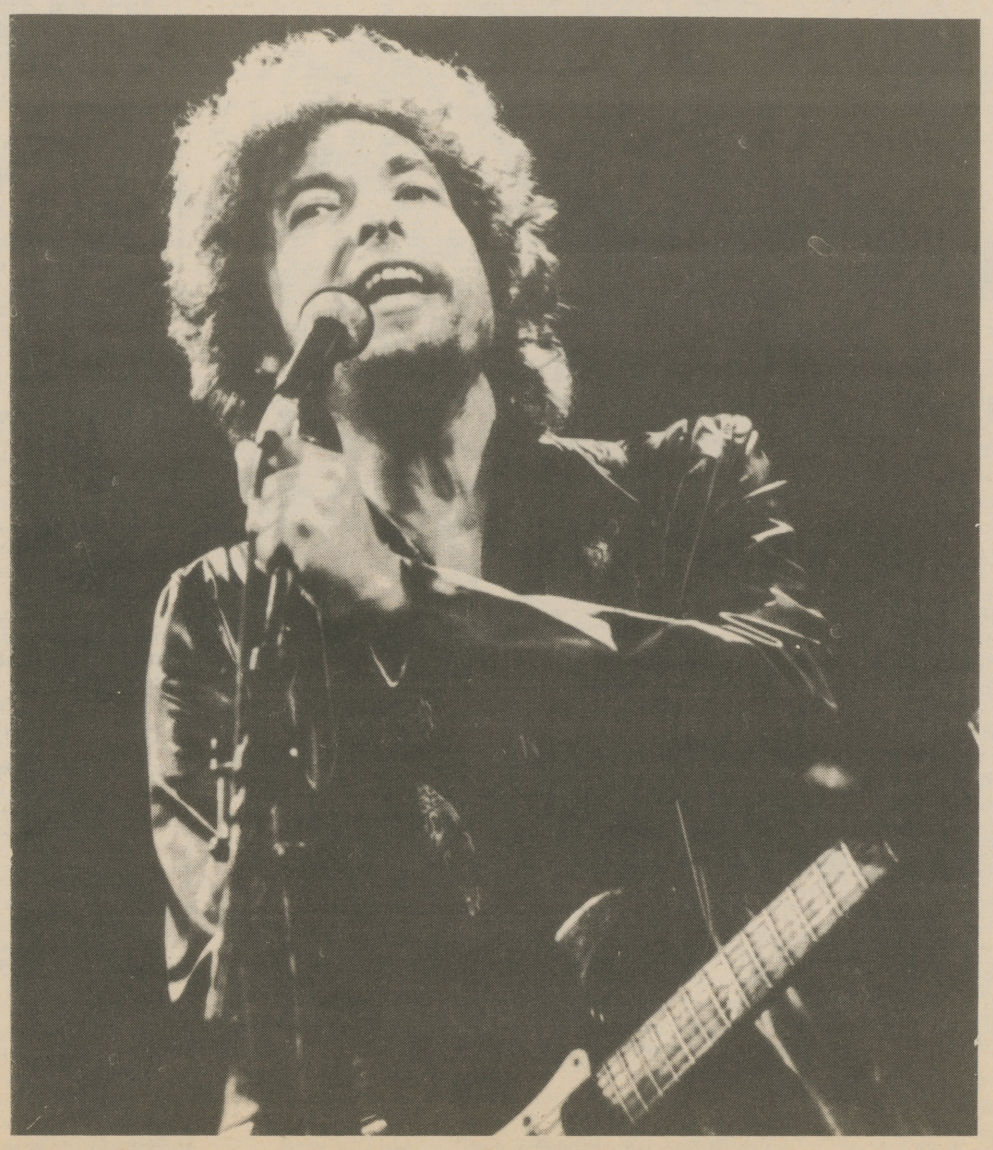
Their egos became even more offensive than their dubious taste in clothes, while the fact that king ego Leee revealed himself to be an avid supporter of Margaret Thatcher and her similarly self-centred policies probably didn't help much either.

Policies and personal problems aside, it might have been possible to continue to enjoy Imagination's music, had they been capable of maintaining the momentum. That they failed in this requirement becomes abundantly clear. Their recent pieces like "Looking At Midnight" (included here) and the disastrously wet and uneventful new single "Thank You My Love", are awful compared to the genuinely golden days of old.

While Imagination were busy telling the world how great they were electro and the return of the real soul greats stole their thunder. Not only did the new breed and the likes of the Womacks show the way, but in the pop soul stakes, Phil Fearon unleashed a string of addictive singles that left the once-glittering trio looking tired and troubled.

Phil Fearon was hungry, not bloated, on success and false pride, and it seems that unless Imagination can recapture their original lust then this record will become an epitaph rather than a milestone for what could have been a long and illustrious career.

● IAN PYE



BOB SLAYED

BOB DYLAN

REAL LIVE
CBS

BOB Dylan was always a small talent at the right time, hyped. In the dismal history of pop music, like Elvis and The Beatles, he commands half a decade, but he's of more importance for you and me since he represents the first example of the mass off-loading of nothing-much IN MARBLE. After the selling of Dylan, anything could be sold.

Back then, the sales force had help because the market was stoned. LSD was the chap. Wuz I finished er talkin', man. THNUK. C'n I buy a trout stream here? Well, nobody ever went broke underestimating youth, but this, saleswise, was a shoo-in. An affluent, undefended, identical mass of gentle-eyed herbivore one dozy step ahead of the butterfly nets. Yum Yum, said the majors, and started their saturation bombing on the bombed out.

There seemed to be no-one with kopf enough to wonder why a protest singer with specific grievances to air chose to be chiefly incomprehensible. Pop, always very tardy on the up-take, was just butting through Marlon & The Method and the dubious wisdom that clear diction meant SOME KINDA SELL-OUT.

This live album of Dylan oldies is rotten. It's like listening to some alien liturgical ritual – Jim Jones live from Guyana, perhaps. Roars and major tuning-up precede each number, but this vast multitudionous maw is satisfied each time with a small, droning pellet. As far as "Highway 61 Revisted" was concerned, I caught the following: "NYUUNG – a shoe-string." It seems little enough to base a faith upon, even for a hobbit.

More to the point are the lyrics that struggle free from "It Ain't Me, Babe", elbowing into the light through the singer's nasal chambers and a sound system that sounds as if a punter's Frisbee has lodged in it. "I'm not the one you want, babe/I'm not the one you need."

The soap bubble popped when the company took a bath. You can still see the survivors clinging to the spars in the under-passes of our cities, beside a straggle-feathered hat, yowling The Master's messianic clap-trap into the rush-hour wind. Do they lay the lyric of "Masters Of War" on the clerk in the tie behind the counter of the Social Security Office, one wonders? Do they advise him not to trust parking meters? Does he experience vibrational affinities with these beautifully-marked claimants?

Not my bag, really . . .

● BRIAN CASE

THE DURUTTI COLUMN

WITHOUT MERCY
Factory

SO much contemporary music strives to conquer eager hearts and incite itchy feet with bombastic crescendoes and prolific sloganeering, substituting the possible with the obvious, and it's all too easy to lose yourself in the enveloping box of aggressive tricks.

Of course, there will always be a secluded place for a quieter, more intimate music like Vini Reilly's Durutti Column which still aims to construct an alternative aura of invitation by weaving an enticing texture of acoustics and colourings.

Fortunately, Reilly avoids the twin pitfalls of methodical rigidity and precocious artfulness and, after a catalogue of urban drilling and ideological strains, "Without Mercy" is a relaxing 40 minutes, akin to the calm after the storm. The simpler guitar atmospherics that highlighted the earlier "Return of . . ." and "LC" albums were beautiful but limited areas of exploration and if his evocative play still outlines the parameters of "Without Mercy", the greater employment of instruments varies the tone and mood. The skilful use of cor anglais, oboe, piano and violin/viola (the latter played by ex-Tuxedomooner, Blaire Reininger) gently moves "Without Mercy" in a classical direction with a gorgeous, orchestrated breadth of vision, achieved through a series of connected movements. Alternatively, the music dips in and out of an ambient framework, notes and motifs uncannily reappearing and instilling a repetitive trance-like loop effect. Meanwhile, Reilly carefully conjures up guitar modulations and figures underpinned by the sombre pulse of a drum machine and occasional percussive rattle.

"Without Mercy" manages to draw on a source of fragility that approaches the minimal mastery of Eno and even Erik Satie, employing both the drifting dream states of the former and the frozen delicacy of the latter. The most consistent atmosphere that stays is that of an English country garden, very "Draughtsman's Contract".

Reilly, singlehandedly, could alter the meaning of easy-listening, and with this in mind, it's about time that this strain of musical input found a more comfortable home than that of the elite and esoteric.

● MARTIN ASTON

FRANK TOVEY/BOYD RICE
EASY LISTENING FOR THE HARD OF HEARING
Mute

FRANK Tovey is Fad Gadget, or is he?

Fad Gadget is a vigorous performer who holds an audience transfixed, seducing them with a perverse exhibition of crashing rhythm. He's an artist always verging on vinyl ecstacy, but always sidestepping in an unexpected direction.

Frank Tovey, coupled with Boyd Rice, is not. Using a studio gas fire, waterpipes and furniture – exclusively non-musical instruments – they've created 12 extractions of noise, not frightening, moving, nor even suggestive. It was recorded over three years ago, but it seems the duo have only recently agreed on a suitable sleeve. I suppose the fact that Test Dept and Co are currently doing very well, but doing it far better, has no bearing on this belated release?

Fad Gadget is an innovator; "Pedestrian", "For Whom The Bells Toll" and "Collapsing New People" are staggering. Boyd Rice, too, has a powerful track record. He's the man behind Non, whose album "Physical Evidence" (released earlier in the year) encompasses emotional, murky melodies that still disturb.

But together? Three years of rust eats away at the can. It may have been valid then, with sole comparisons to early Neu and Kluster cavortings, but with the current flux of experimentation, the can just doesn't hold water.

● MARK BALMER

VARIOUS ARTISTS

STOMPING AT THE KLUB FOOT
ABC

FOR some reason, British garage bands were never able to do it like the Americans. In the mid-Sixties, when the British invasion ruled the world, there were few contestants when it came to out-thrashing the Yanks. "Nuggets" and "Pebbles" overflow with three-minute-wonders from across the sea; Britain didn't get a look in. But salvation is finally here. 20 years on from the halcyon days of Mouse And The Traps, The Swingin' Medallions and The Remains, we have Restless, The Stingrays, The Milkshakes!, and The Guana Batz. And maybe 20 years from now a new legend will be born, and copies of this LP will exhange hands for ridiculous sums. Maybe.

It's pointless trying to describe this record. It's played fast, it should be played loud, but the recording technique hasn't been invented which can recapture the true glory of these bands. You have to catch them live. "Stomping At The Klub Foot" is a very poor substitute for the real thing.

Restless, The Milkshakes!, and Guana Batz all plough a solid rockabilly groove; their music is stamped heavily with the sign of The Cramps, and one wonders just how many copies of "Psychedelic Jungle" they wore out before they finally perfected their visions of suburban psychosis.

The bands on this album, are content to make a noise which might not be the most vital thing you're going to hear all year, but is certainly one of the most enjoyable.

Let's stomp.

● DAVE THOMAS

Albums

KOOL JERKS

KOOL & THE GANG

EMERGENCY

Delite-Phonogram

WHEN I heard this album I remembered the last words my dear old Grandpappy ever said to me: "Don't play that crap in here."

He was a stalwart enemy of cling-film jockstraps, exhorting agnostics to dance the flamenco death-trot in the face of bland-again christians, and he was right.

Seven songs and each one an English wicket, their bravado and technique superfluous, their demise inevitable. Funk and soul become sunk and foul, "Cherish" and "You Are The One" sloping arms behind protective screens thrown up by the electro-prod bass, their only form of attack, pretty balloons billowing from the speakers.

If it wasn't for side one (where only "Misled" could be rescued, bumping gently) there would be no side two ("Bad Woman" taught me *never underestimate a female)* and then I wouldn't have received the glowing testimonial found on the inner sleeve: "In the name of the one who's gracious, the one who's merciful, high and *mighty* . . . we give praise to your name". Mickie say: "Aww shucks fellas, it was nothing."

Man's laughter or manslaughter? Like a mutated border guard with two heads, "Emergency" (song and album) is devoid of enthusiasm or direction; it sits and seeps and no-one dances, except for that shy couple in the marshmallow poppy fields over there.

This album is for Frank and Tania, our oblivious newly-weds who unwittingly have this for the soundtrack to first mortgage-wranglings and their time ever after, where the vistas to infinity are filled with dreams soon to be crushed. The poisonous Kool and the Gang, like so many other psychic

vampires, rely on the innocent and the gullible, perpetrating romance, indeed *life,* as a gloss, pure gloss.

One sour night, two years hence, while baby is crying, Frank and Tania can slap this on and relive their early meetings to the hollow sounds, regarding each other with a meek indifference, acrimonious love burnt out; their memories seemingly those of other people, from another time (just like in the videos). Delusions are fostered by slipshod flirtatious rubbish of this kind. When it finishes they can break it in half and start again, carressing protectively, unleashing a defiant scream: "That was no catastrophie, that was our life!"

This record is a lie. It means nothing.

● MICK MERCER

WILDE ABOUT THE BOY

EUGENE WILDE

EUGENE WILDE

Fourth & Broadway, Island

ANYONE who thought it was beginner's luck which enabled this boy to pull off the audacious "Sexual Healing" impersonation of "Gotta Get You Home Tonight" is going to have to think again.

Florida-born Wilde's debut album is a bright and busy affair which promises great things for the future. His confidence in putting across eight original songs which, in themselves, are no real great shakes is admirable in itself. But better than that is his voice which, despite his relative inexperience, has pace and genuine warmth.

Yes, there are echoes of other singers. The deep and moody, dead slow intro to the opening track, "Lately", sounds like a deadringer for George Benson, while elsewhere he evokes currently under-rated style. But those are no bad antecedents, and Wilde puts enough of himself into the album to come through as much more than a soundalike.

The first side is uniformly enjoyable. "Lately" has an infectious, jittery quality with synths, guitar and bass in perfect balance with the horns of Brass Construction and Johnny O's sax – enough to get even the most leaden-footed reviewer dancing around his notebook.

"Gotta Get You Home Tonight", with its high-life references to Dom Perignon and slow, considerate sex must have cemented a million dance-floor liaisons this Autumn – it's a ready-made, end-of-evening record, and you can almost sense the exodus of couples as it closes, boy leading girl away, car keys swinging in anticipation.

When it gives way to "Let Her Feel It", Eugene Wilde's pedigree is apparent. As a good-natured example of international disco in the Eighties, it knocks Billy Ocean's "Caribbean/European Queen" into the proverbial cocked hat. Mixed by John Morales and Sergio Munzibai, it's bulging with sound. Each moment is packed with extra little effects to keep the interest high, and it could break the ice at a whole lot of Christmas parties if it's picked up in time.

Side two is good but not as good. It kicks off with two tracks produced by soul star Bunny Sigler – all the others feature Michael Forte and Donald Robinson at the controls – which are flat and conventional compared to earlier highlights.

Eugene Wilde may be finding his feet by testing his identity against that of established stars, but the evidence on this surprisingly accomplished first album suggests that he'll soon be dancing on his own two feet.

● ALAN JACKSON

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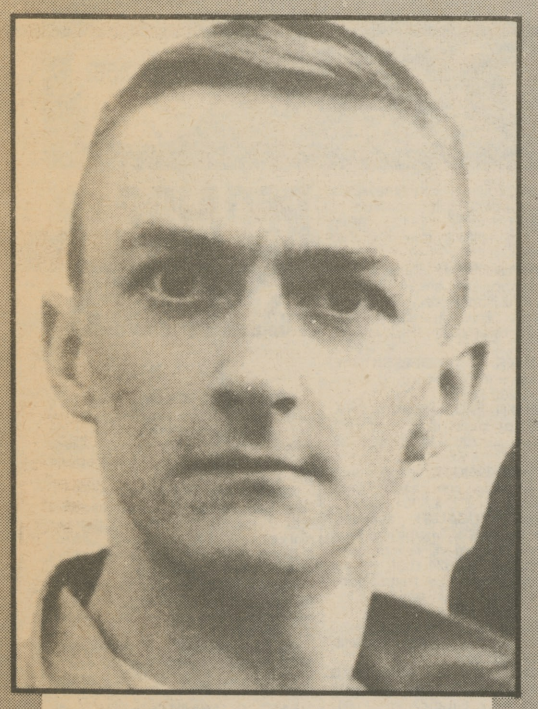

REDSKINS

from p13

ideology, Marxist rap ideology, it's like hip-hop Marxism or something, mushy peas ideology. Even more, people like The Alarm, that engenders a lot of fucking cynicism."

Why are so many of The Redskins' lyrics two-dimensional? You use a very didactic way of putting across a message, and after a while it loses its power through repetition.

Dean: "What is the third dimension? Love?"

Using subtelty, placing real people in the context of real life situations and the way they're affected by living in this society in a way that people can identify with, so they can draw parallels between that song and their own lives. Maybe that's more subversive than a continuous stream of slogans.

Dean: "I don't think they are a continuous stream of slogans. I think the only thing you could possibly say was didactic would be 'Unionise', but what a great way to do it, and 'Keep On Keeping On'."

What about "Kick Over The Statues", then, that's very sloganising, isn't it?

Dean: "I don't think so. You probably wouldn't have heard what the fuck I'm rambling on about behind the chorus anyway.

" 'Lean On Me' is certainly not crude, it's certainly much more than just propaganda. I've had quite a few letters where people have seen it more as a love song . . ."

And so, through to the centre of Edinburgh, the, ahem, *dialectic* continues. No conclusions drawn, many questions asked. Confucius didn't say, "Beware man who have answer for everything but never asks himself question", but he should have.

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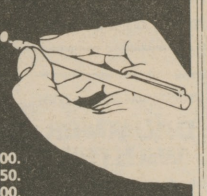

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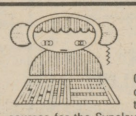

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TASCAM 244 Portastudio, £500. – Burnham (Bucks) 61086.

TASCAM 244 Porta Studio, like new, £475. Roland Vocoder, rec mounted, £275. – Tel 01-903 8133 (day), 01-579 2251 (eves).

TASCAM 244. Portastudio plus Accessit compressor and noise gate, boxed, immaculate £499. – Hoddesdon (0992) 463985.

TASCAM 234 Syncassette, boxed, as new, £345 for quick sale. – Tel 021-778 2900 (Greg).

TEAC A3440 4-track, immaculate condition, boxed, home-use, £550. – Tel (0730) 892468 (Liss).

TEAC A3340S and Model 2 6 into 4 mixer, swap for 244 Portastudio, or sell £475. – 01-761 3825.

TEAC PORTASTUDIO 144, perfect condition, £300. – 01-625 5615.

TEAC 44 portastudio, excellent, £300. – Tel 01-854 4621.

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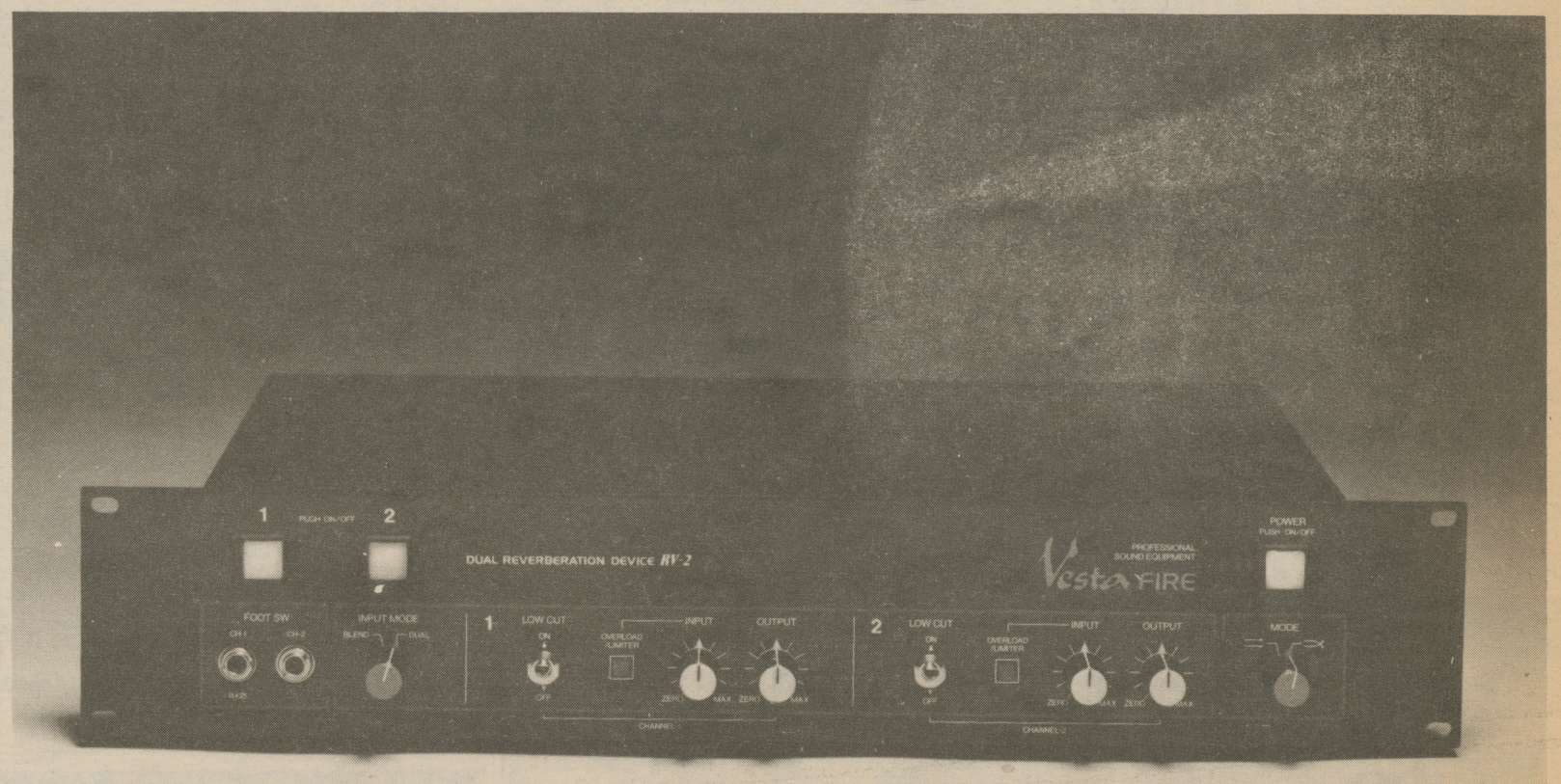

STUDIOS

This Christmas carol choirs are out, home multitracking is in. Mark Jenkins casts a Scrooge-like eye over some of the latest bargains in studio gear . . .

Vesta Fire RV2 Reverb: £288

VESTA Fire produce several spring line reverb units, including the basic RV1, the more complex RV3 with built-in limiters and noise gate, and the RV2 which could be regarded as their "top of the line". It's reasonably cheap for such a high-quality product, and although digital reverbs are becoming more common, their spring models are still cheaper.

A quick look at the RV2 then, as we'll more than likely take a look at some other spring reverbs in the near future. It's a very attractive design, taking up two units of 19-inch mounting and having a minimum of controls on the front panel. There are, of course, two of everything, since there are two complete reverb systems inside, and these can be used completely independently for stereo effects or merged together in a number of ways.

Each of the reverb channels uses four springs, and each has an input jack, low cut filter toggle switch, input and output level control and overload/limiter LED. The LEDs are particularly attractive – they glow green if you're putting a reasonable signal through, red if you're distorting and bringing the level limiter into operation. Using the Low Cut switch can remove some of the bass frequencies which cause spring lines to go boing (technical term, there) and carefully balancing input and output levels can alter the depth and to

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fire

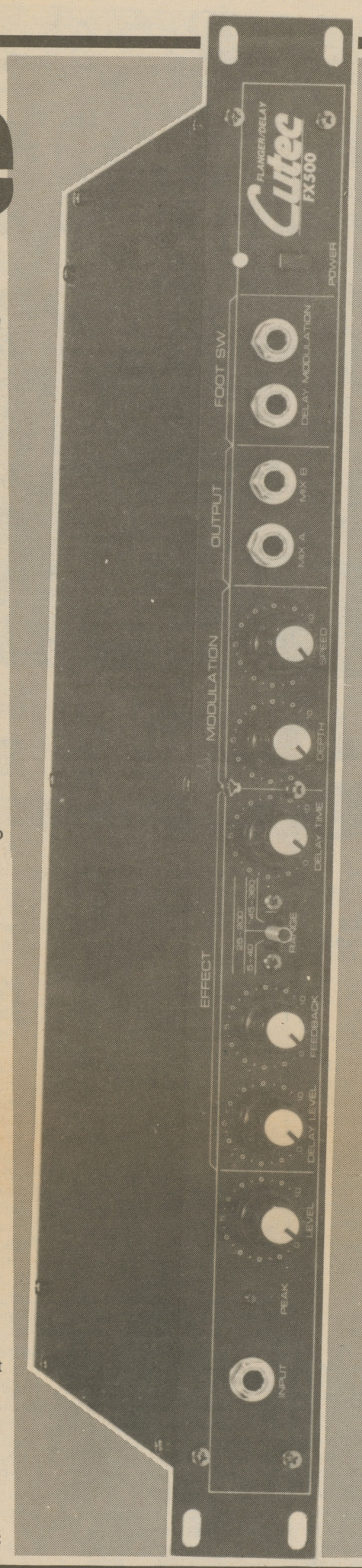
some extent the tone of your reverb effect.

Now let's get physical with the routing options, which exist on both input and output. Firstly, you've got two big yellow pushbuttons to switch in the two reverb lines, with footswitch sockets on the front panel to duplicate the function. Next you've got an Input Mode selector on a rotary switch, and this can combine the two input sockets on the back so that a single input (such as a simple guitar jack) can have the use of both spring lines. Lastly you have an output Mode selector, which can combine the straight Channel 1 sound with its reverbed version (the same for channel two) or cross the effects over so that Channel 1 is mixed with the reverbed version of Channel 2 and vice versa.

All these options mean that the RV2 is pretty versatile when it comes to spreading stereo effects, using the depth of two spring lines on one source, or whatever. But what does it sound like? Well, you don't have any gating or much onboard EQ (although of course you'd have some if using the RV2 with a mixer), so in many ways you're limited to a single effect and can just control its depth. Having said that, it's a very rich effect, a full reverb with all the atmosphere of an empty church and stacks of interference-free decay. The unit's not in the least bit hissy, it isn't prone to mechanical noise (even a reasonable thump couldn't produce any sound from the springs) and the limiter and low cut functions are simple and efective.

The RV2 is easy to use, it looks good and it's built well. Reverb is a vital necessity in any studio, and until digital becomes just that little bit cheaper, the RV2 and its like are going to have a lot of support.

● **Enquiries: MTR, Ford House, 58 Cross Road, Bushey, Herts WD1 4DQ. Tel: 0923 34050.**



CUTEC FX500 DELAY: £169

AN odd creature this one, because it's part of the growing trend towards packaging budget effects units in a 19-inch format and so allowing impecunious home recordists to pose along with the best of them.

Not surprisingly (at this price) the FX500 is based, not on digital technology, but on good old BBD circuits. This means that you have a series of charged capacitors inside which pass along audio information at a variable speed, and feed it out to produce a delayed version of the original. The way in which charge passes along the line of capacitors reminded some wit of rather low-technology firemen at work, and so the name BBD – or Bucket Brigade Device – was born. End of lecture.

Now BBD's are cheap, but relatively limited and not worth over-exploiting for various technical reasons. Thus when we see that the FX500's maximum delay time is just over a third of a second, we firstly say "must be a BBD device" and secondly reflect that this sort of figure is typical of budget echoes and not as short as it sounds. 360ms is plenty long enough to get a good distinct repeat echo, and this the FX500 does with the help of the 45-360ms delay setting.

The other two settings, available on a sliding switch around the middle of the 19-inch unit, are 25-200ms (good for ADT and metallic reverb) and 5-40ms (best for flanging, as we'll see). In each case the delay time can be fine tuned by a rotary, and the number of repeats and mix of effect-to-original altered; there's a peak level LED on the input jack socket to avoid distortion and this is duplicated on the back panel with an output at –20dB. On the front panel there are two jack socket outputs, Mix A and Mix B, with in-phase and out-of-phase delay signals respectively, which could lead to some interesting combinations at the mixing desk. Additionally there are two jack sockets for footswitches to turn on the delay itself and the modulation, which we'll take a look at now.

My memory may be failing, but I don't recall ever seeing a modulation circuit on a simple BBD echo before (cue for hundreds of correcting letters) and so this is an unusual bonus at such a low price. Basically, you can get all sorts of wobbly pitch shift effects at the longer delay settings using deep and fast modulation, and useful vibratos and things at the middle setting. For some obscure reason the flanging available by using slow modulation at the shortest delay setting didn't seem as deep as on a digital delay, but perhaps experimenting further with different combinations of the A and B outputs is the solution to that one.

Just because there's not much more to add about the FX500 doesn't mean it isn't an interesting proposition. It is, for several reasons. Firstly, if you're setting up a commercial studio on a budget, you'll find the customers well pleased with effects coming from a 19-inch unit which they'd turn their noses up at if produced by a stand-alone and blatantly cheapo echo. Secondly, 19-inch mounting does have a lot of advantages in terms of space-saving and reliability. And thirdly, you're getting lots of modulation effects for very little additional money. The FX500 only reproduces delayed sounds up to 5kHz, so you could expect some problems with very high-pitched or resonant sounds, but nothing serious was noted. The thing looks good, costs little and sounds reasonable – and that's always a winning combination.

● **Enquiries: MTR, Ford House, 58 Cross Rd, Bushey, Herts, WD1 4DQ. Tel: 0923 34050.**

CAUSE AND FX

Amplifiers by KAY

The smallest amplifier in the Kay range is the Kay KA-840. A 4 watts RMS practise amp with a 6" speaker in a sturdy wooden cabinet. A headphone socket, volume and tone controls are provided.

The KA-10 is a powerful 10 watts solid state amp for lead guitar. It features LED mains-switch, treble, bass and volume controls. The Kay KA-10B (not illustrated) is the 10 watts bass version of the KA-10

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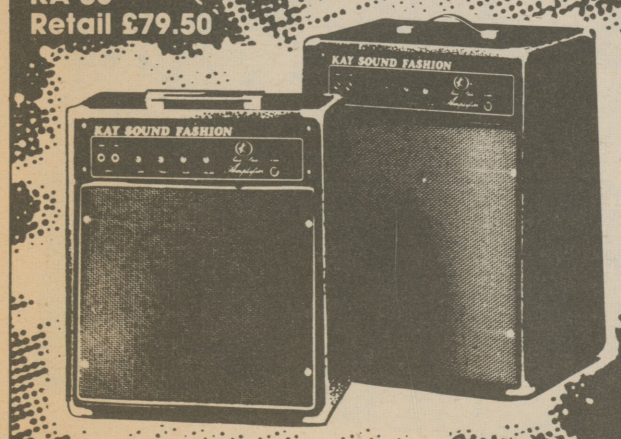

The Kay KA-30 is a 30 watts amplifier with a 12" speaker in a solid wood cabinet with heavy duty leathercloth trim and protected corners. Two inputs, a headphone socket, separate pre-gain, treble, bass and postgain controls.

With mainly the same specifications as the KA-30 the Kay KA-50 provides 50 watts of power, whilst the KA-50B (not illustrated) bass version has an extra heavy duty speaker and porting to handle bass frequencies.

For further details on these new amplifiers and the whole range of amplification from Kay contact

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CONTROL ZONE

STUDIOS

RECORDING STUDIO DESIGN

KNOWN as RSD, this company aimed at the home recording enthusiast by keeping down the price of its range of mixers — or so they tell us. Certainly the range, from a simple 6/2/1 to the massive 16/16/2 with expander units and patch bays, compete well with anything on the market, and RSD can export successfully despite the competition from the Americans and Japanese.

Of course, RSD amplifiers have long been popular, and seem to turn up in the most unexpected places — heavy metal bassist's backlines, for instance.

The Studiomaster . . . RSD's impressive range

The latest range is entirely MOSFET based, giving exceptional performance, and the 500W and 1,000W models are being converted to use new MOSFET devices which are even more reliable and in rather better supply than the old ones.

There's nothing more embarrassing than being caught in the middle of the current world-wide chip shortage.

One of the company's own favourite products is the Leadmaster Combo Valve amp, a beautifully hand-crafted item with a glowing natural wood finish and gold fittings.

In some ways it's expensive at £759, but you get what you pay for and the likes of Midge Ure are content that they're getting value for money. We know they had one for Midge Ure — every amp has an engraved owner's plaque proudly displayed on the front panel.

What do RSD's mixers have to offer? Looking at the simplest model, the 6-2-1, gives an idea of the design philosophy which is reflected throughout the entire range.

Most notable is the provision of lots of effects sends and insert points, together with very accurate labelling on the mixer itself (not just hidden away in some handbook) of the exact nature and wiring of the various sockets.

Also notable is the EQ section, for which RSD have long been renowned. On the 6-2-1 it's a simple Treble-Mid-Bass system, although a very effective one, but on most of the larger mixers parametric EQ is widely used on all three sections for pin-point accuracy in tone control.

Auxiliary returns on the 16-4-2, 16-8-2 and 16-16-2 models also have independent equalisation capabilities (so you don't have to use up a channel to bring in your reverb or echo) and even the largest mixers are very compact, and so ideal for the typical cramped home studio.

RSD are always open to specific design demands and ideas, although it's generally possible to satisfy an individual customer's requirements from the existing range.

When you've outgrown your eight-input mixer you can add on a 6-2-1, 12-2, 16-4-2, 16-8-2 or 16-16-2 expansion, which is fitted simply by removing the end cheeks of the mixer and soldering together an internal multiway cable.

Patch bays can be added just as easily, although they're less in demand now as studio effects tend to have accessible front panel inputs as well as inaccessible back panel ones.

RSD have great and impressive plans for the future. They're moving from their luxurious offices — a mansion-like farmhouse outside Luton — to the town itself and hoping to combine with the manufacturing facilities to make one great RSD complex.

That's for some time next year, but in the meantime the stream of new products never ceases. There's a new budget PA amp with a minimum of controls for pub and club use, and plans for a new version of the ill-fated Studiomaster 4 Portastudio.

It wasn't RSD's fault that the tape transport mechanism supplied had a much lower reliability than they'd been led to believe — and it's fair to say that there were very few quibbles about the value-for-money of the very versatile mixer section of the Studiomaster.

Also in the pipeline are plans for a new range of desks based on digital technology, but here we draw a veil over the proceedings as the discussion gets around to trade secrets, innovative new ideas and plans for world domination in the home studio field . . .

RSD's range is well worth checking out, and there's a good selection of dealers nationwide who will allow you to do just that.

One popular combination at the moment is the 16-16-2 and the Fostex B16, and in that area RSD are competing with A&HB, Soundtracs and many others and holding their own very nicely, thank you.

● **Enquiries: RSD, Alcock Works, Chaul End Lane, Luton, Beds LU4 8EZ. Tel: (0525) 221331.**

OUT OF CONTROL ZONE

Melody Maker first with the news . . .

A FORTNIGHT ago we reported on Gibson's new amp line, the Lab Series 2, on the basis of information received from the company in the US. It now appears that there are no plans to release the amps in Europe, and the company didn't intend to send any press releases outside the US. The person responsible has been used as a speaker cone . . .

Additionally to our JHS Rock-Box review, Marketing Manager Dec McLoughlin has pointed out that a carrying pouch/shoulder strap is in fact available at a very reasonable £4.50, and that the headphones originally supplied have now been replaced with a "far superior" model. Enquiries to JHS, Salem House, Garforth, Leeds LS25 1PX. Tel: 0532 865381.

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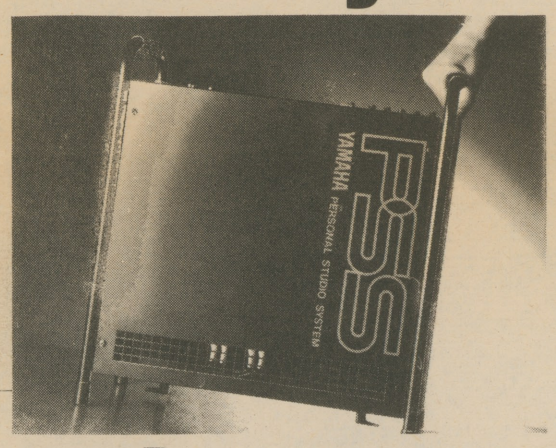

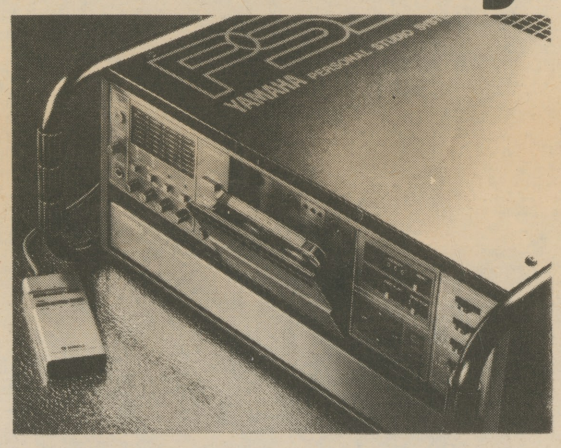

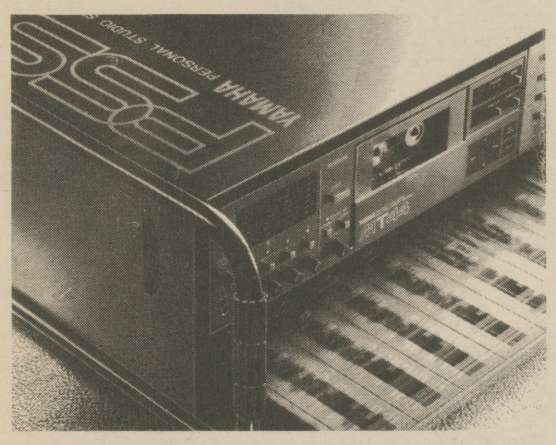

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CONTROL ZONE

STUDIOS

TASCAM PORTA ONE

JUST about five years after TASCAM first invented the Portastudio, the four-track cassette machine that opened up the whole home-recording can of worms, they're back with a scaled-down version that must be either a reaction to the popular X15 machine from Fostex or an attempt to create a separate market. Let's say it's probably a bit of both.

This is a box you could carry around, the new Porta One, and it's obviously designed to do just that. It's light, it carries all its necessary batteries on-board, and it's built with the portable musician (someone must carry you around, surely) firmly in mind.

But what else does it have in mind? Its first job is to force you to part with some £430. This is considerably more than the most direct competition, the aforementioned X15, but – relax – you do get a good deal more for your money. A cursory glance would reveal that the Porta One has four inputs and faders, for a start, dbX noise reduction as opposed to Dolby B, eq on each channel, and a tape cue system for monitoring levels.

But all these funny terms. All this jargon. What's it like to work? Well, you can only record on to two tracks maximum at a time, and this suits most purposes very well. Most people will use this thing at home for knocking out song ideas, layering up their instruments one by one. So only two tracks at a go is no disadvantage.

All the sockets for you to plug microphones or direct instruments into are on the front of the box, and there's a single headphone socket, too. Once in these, you select a channel to input your instrument, and choose whether you want a mic (microphone) or line (direct instrument) level. The switch for this is rather difficult to see – an orange bit of plastic is slid under a slot – and I could have done with clearer visuals here.

Then you set a level with the smooth fader and read it off the VU meter up top. There's no peak level light on the meter, which I find handy on the big brother 244 Portastudio, but the meters are easy to read once you get yourself into a position to see them: they're flat on the back of the box and need tilting toward you for easier use.

You can switch the dbX noise reduction in and out – though it's best to leave it in if you're doing any number of tracks as noise soon starts to obscure your ravings if you don't. The dbX system does the job, and for my money is up to the Dobly C of the bigger Fostex 250 machine. Bouncing tracks around when you've recorded, say, three and want to move those on to one to make room for more – means another two switches with the barely visible orange markers, but is quite easy to do.

When you've got your tracks as you require, the mixdown to a separate stereo cassette player means you can use the eq and pan (stereo position) buttons – these are all very nice to use as they have little rubber tops which are easy to grip and accurate to turn. They contribute to the very flat, sleek feel of the Porta One, which I'm sure would prove to be a sturdy and relatively unbreakable companion.

The eq chooses to set itself at the oft-used points of 100Hz for bassy throb and 10kHz for a little bit of top boost. These won't exactly transform your recorded shennanigins, but they help shape things up to some sort of punchy effect.

Should you choose to use the battery-only mode, then a little button up the top right of the box will let you momentarily turn a light on to see what's happening around about the meters. If you want lights on all the time, then you'll have to buy a power supply. You'll probably decide to do this quite soon as you'll be spending a fortune on batteries and struggling to see the thing in the corner of the rehearsal room.

What else would you like to know? It runs at normal tape speed, 1⅞ips, so you can play your ordinary stereo cassettes on it, though bear in mind that the noise reduction, dbX, is not really all that happy when presented with a regular Dolby-B encoded cassette. Still, you won't be all that interested in this advantage, now will you? You need a machine to master on to anyway, so what do you want with yet another stereo tape machine?

Overall: Don't like some of the switches, could definitely have done with another headphone socket, and find the meters hard to see up there flat on the top. But loved the general ease of use and the portability, got on with the thing straight away, and found recording an easy and fun job.

Thing is, how many people still want a four-track cassette recorder? TASCAM must have already sold loads to the rich with the 244, while Fostex have unburdened the less well-off with the no-nonsense X15. That leaves the silent majority in the middle to take the Porta One. Be silent no more. (Anton Checkout.)

● **Enquiries: Harman UK, Mill St, Slough, Berks SL2 5DD. Tel: 0753 76911.**

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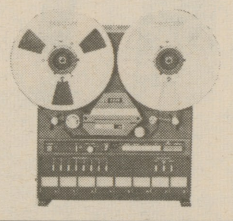

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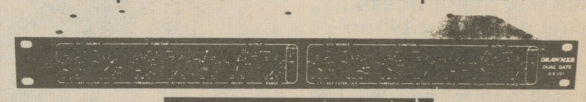

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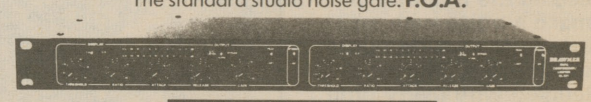

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HHB Hire & Sales

IT came as a bit of a shock to us the other day to be accused of never having done an article on HHB, one of the top sales and hire operations for home studio equipment and digital recording devices.

Company co-director Ian Jones (above) explained that HHB started as a PA hire company. A gradual changeover to recording equipment hire and sales took place, and the company carefully maintain a very specific place in the market – supplying semi-pro setups in the four-, eight- and 16-track formats and providing a hire service for all sorts of studio and musical equipment.

A recent agreement with Allen & Heath allows HHB to offer a unique package in home recording – an Allen & Heath mixer (in any size from eight to 24 inputs and beyond) with a Fostex B16 half-inch machine, giving sixteen-track recording for around £5,000. Graham Gouldman, ex- of 10cc, picked up this very package and ended up recording an album on it – the original idea was to bounce to 24-track and overdub, but he preferred the direct sound of the Fostex!

Other applications for the Fostex include film and TV work, and Dave Greenslade (ex- of Greenslade, the band well-known for TV music on "Gangsters", "Bird Of Prey" and many others) was picking up a system the day we were there. Other notable customers include Judie Tzuke.

HHB's other main business line comes from their interest in digital recorders, notably the Sony PCM-F1 which masters onto a Beta video machine. Although this model's now deleted, HHB have a few in stock and are doing a roaring trade – the Ministry Of Defence phoned for another five while we were there. However, the problem with digital recordings has always been editing the damn things afterwards, and in the face of a total lack of commercial equipment to accomplish this task, HHB designed their own.

Developed from an Apple computer, it's called CLUE (Computer Logging Unit and Editor) and it can assemble digital tapes on Beta or U-Matic formats. Customers include the BBC, Stewart Copeland of the Police, the Home Office and Germany's leading digital studio, Hartmann.

HHB may be largely concerned with home or semi-pro recording, but their client list makes it quite clear that standards are going up. HHB could refer you to The Thompson Twins, Uli Roth, Tony Banks of Genesis, Roger Taylor of Queen or any member of a client list as long as your arm. More to the point, the expertise of the HHB staff and demo facility is available at any time, and you can be sure that they'll advise you as to what you really could use, without pushing anything on you that you don't need.

● **Enquiries: HHB, Unit F, New Crescent Works, Nicoll Road, London NW10 9AX. Tel: 01-961 3295.**

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CONTROL ZONE

STUDIOS

GET ON THE RIGHT TRACK

ISOTRACK SIGNEX CP44 PATCHBAY: £75

WHAT can you say about that most valuable of studio accessories, the Patch bay? It aids your creativity, saves bags of time, makes you strong, macho and virile. Pick any two.

In fact, the Patch bay has been a vital piece of studio equipment for a good while now, despite the fact that it doesn't emit a bleep or bloop however hard you hit it. Silent but versatile, the Patch bay is the one that makes it easier for you to use all the bits that do make a noise without having to crawl around on the floor trailing yards of tangled wire every time you want to make a wiring change. In addition, a patch bay can save you money because it can use your mixer channels and other facilities to their fullest. Allow us to explain.

Take a smart little model like the CP44 from Isotrack (incidentally highly recommended by HHB which is elsewhere in this ish). It has two front-panel rows of 22 jack sockets, one above the other, and so can deal with at least 22 different signal paths. Suppose you've got a 12-channel mixer, an eight-track tape machine and half a dozen instrument outputs (three from a drum machine, a guitar, a synth with sequencer and a mike for instance). You want to be able to play all the instruments at once, but you also want to be able to listen to and mix completely recorded eight-channel tapes. Problem – pulling out half the instrument leads and plugging in the tape returns every time you start a new job.

Alternatively, suppose you have half-a-dozen studio effects units and want to be able to route any of a variety of instruments through them. You've only got one effects send on your mixer, and you've used that for reverb, so how do you Patch in your digital delay, flanger, graphic or harmoniser without a great deal of re-plugging and re-routing? Remember that constantly changing leads takes time, halts the creative flow of your music, and results in damaged leads and frayed tempers.

A patch bay is the obvious solution to both these problems, and the Isotrack is a good example because it comes in three versions. Each has 44 sockets arranged in pairs, but the rear connections to these sockets can be on jacks, phono plugs (cheaper but harder to wire up) or bare posts (OK if you're positive you know what setup you want and don't mind doing a little soldering). In each case the pair of sockets can be used as separate inputs, or normalised (linked top to bottom) by flowing a little solder over a joint on the rear circuit board. If you normalise a pair of sockets, the signal presented behind the top socket will go to the device connected behind the lower socket, unless a jack is inserted.

So, problem solved. If you want to listen to your eight tape tracks, you normalise eight sockets from the tape outputs to eight of the mixer channels. Then if you want to listen to all your instruments instead, all you have to do is patch them in from another socket to the lower eight, and they go straight to the mixer, cutting off the tape machine channels in the process. No frayed tempers or wire, and a very much quicker way of working than one which involves a lot of re-patching.

Isotrack make four packs of patch chords (10) each of 175mm, 320mm, 550mm or an assortment for £32 per pack) and these are exceedingly heavy duty and capable of lasting indefinitely. You could go quite mad with these – imagine a system where you could patch any of half-a-dozen keyboards, mikes or guitars, send them to the mixer or even direct to tape, route any instrument through any effects pedal, combine inputs with splitter leads, even distribute synthesiser sync pulses via patch cords.

The option we had was fitted with phono sockets, but whether you use jack, phono or solder connections to the rear of the unit is really a matter of personal taste. Additionally Isotrack market a very simple and cheap (£7.50) lead tester which is ideal for identifying short or open circuits in patch leads, and which converts to a continuity tester with a couple of optional probes. Isotrack's main man, Jonathan Finney, tells us that he's working on a revolutionary new keyboard stand, and if he sells enough patch bays he's going to be able to afford to tool up for it.

● ***Enquiries: Isotrack, PO Box 18, Poole, Dorset BH14 8ER. Tel: 0202 743640.***

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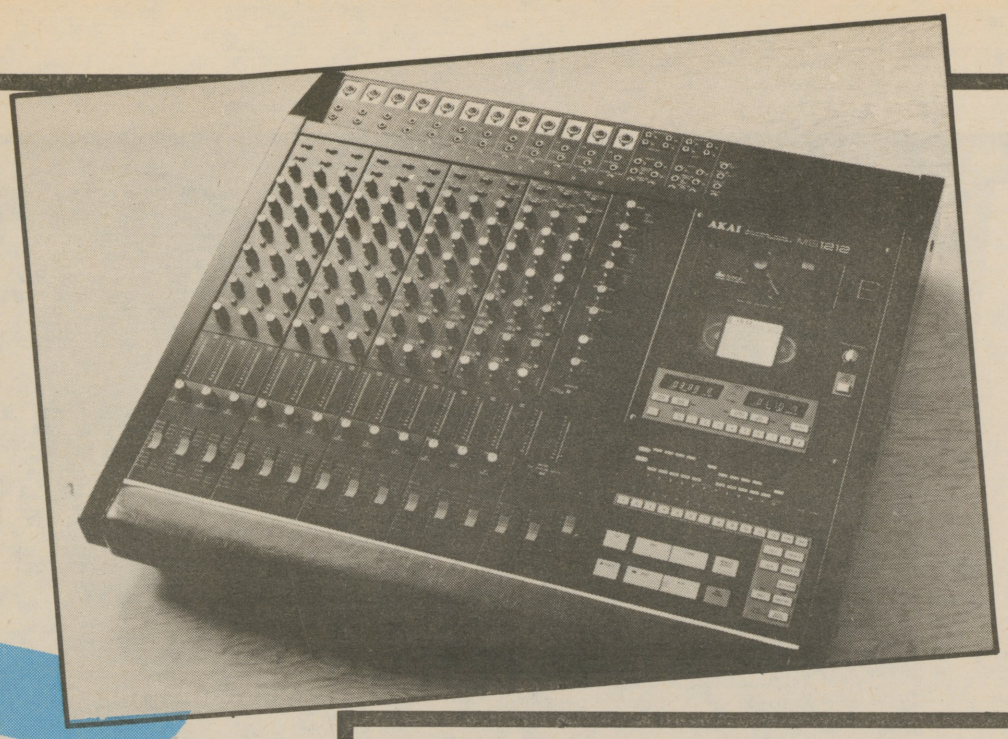

Akai's MG1212 – computerised demos for £6,000

AKAI MG1212 MIXER/RECORDER £5,999.90

AKAI have ended 1984 with the UK launch of a brave new "home recording" product in the shape of the MG1212.

Though it is vastly more sophisticated, the 1212 can be seen more or less as big Portastudio, offering the combination of a 12-channel mixer and a 12-track tape recorder.

The design concept is unusual, with possibly the most radical departure from the norm being the use of a custom designed ½-inch cassette tape format, the MK20. The machine runs at two speed, 3¾ips and 7½ips; at the higher speed each MK20 lasts a modest 10 minutes, doubling to 20 minutes at 3¾ips. At £15.49 each, these cassettes are expensive, yet the robustness and durability of the format might make it worthwhile for some applications. But you can't play the tapes backwards and you can't edit with a razor.

The mixer is actually a 12:2 with 12 direct outputs. Connecting an instrument to channel 1 will automatically route it to track 1 on the multitrack, channel 2 will route to track 2 etc, *unless* one of the two routing busses is accessed. This is done electronically via a series of low-profile, light-touch buttons and a complete channel/track status is shown on an illuminated display. It's very nice to use, but you are limited to only two busses which isn't enough if you're recording a big line-up for a backing track where you would need both busses to route the drum kit alone, leaving none for anything else. On the other hand the MG1212 has been designed as an upmarket home recording product, and in this scenario, such a situation is unlikely to arise.

The console is a semi-modular design with three channels per module. It is also in-line, meaning that the monitor level and pan controls are incorporated in each of the 12 main channels. In this case these two controls are conveniently combined on a single dual-concentric pot. Each channel includes a balanced XLR mic input with two-way pad, three sweepable bands of eq with in/out switch, three auxiliary sends (two with a pre/post selector switch), insert points for signal processors, high quality carbon faders and LED ladder meters with extra peak reading LED's to indicate when the channel input level is on full.

The channel line inputs are unbalanced on standard ¼in guitar jack sockets and are sufficiently sensitive and of high enough impedance to comfortably accept the direct connection of an electric guitar or bass without a DI box. This actually makes them a little sensitive for standard +4dB studio line levels, but it just means that you need to have the channel faders unusually low for certain line sources.

The electronic push-button tendencies of the mixer are extended to the functions of the multitrack. There are nine memories into which tape positions can be stored and then used for various applications such as a simple locate or a more sophisticated "cycle", where the machine will automatically loop in the play/record mode between two predetermined points – ideal for practising the screaming guitar solo without the irritation of repeatedly winding back.

The most useful function, however, is the automatic drop-in/drop-out, with which the "in" and "out" points can be pre-programmed and rehearsed, before the machine automatically drops you in and then out as required. Rehearsal is achieved by switching the monitors between the tape playback and line-in (the live sound of your instrument), thus giving the effect without risking anything. The speed of the drop-ins/outs is not great, and a substantial gap is required between notes to get in and out without problem, but this limitation is common on all but the most expensive professional machines.

The MG1212 has been aimed at the professional producer or song writer who wants a compact and convenient way to make high quality demos. At its higher speed, the quality is very similar to that of the Fostex B16. For that application it's possibly ideal, especially if the individual isn't technically minded and takes exception to the usual mounds of cable involved in multitrack systems. Whether, at near enough £6,000, it's good value for the average amateur/semi-pro, is another question and requires a personal answer.

● **Enquiries: Akai UK, Haslemere Heathrow Estate, Silver Jubilee Way, Parkway, Hounslow, Middlesex TW4 6NF**

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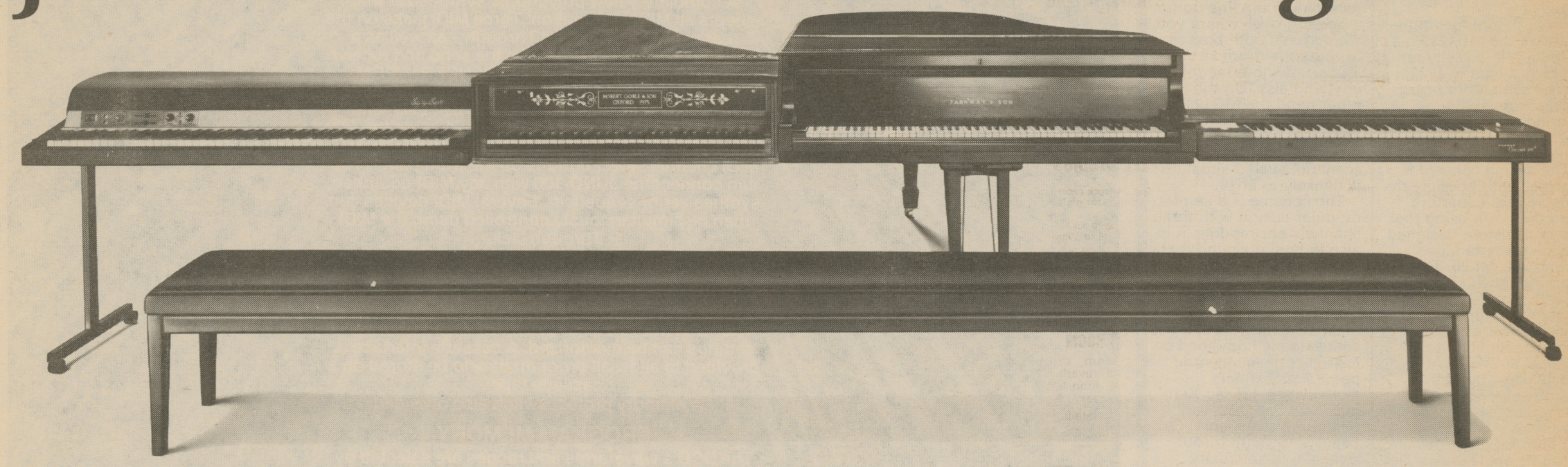

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KORG TRIDENT polysynth, bargain, £750. – 01-267 5501.

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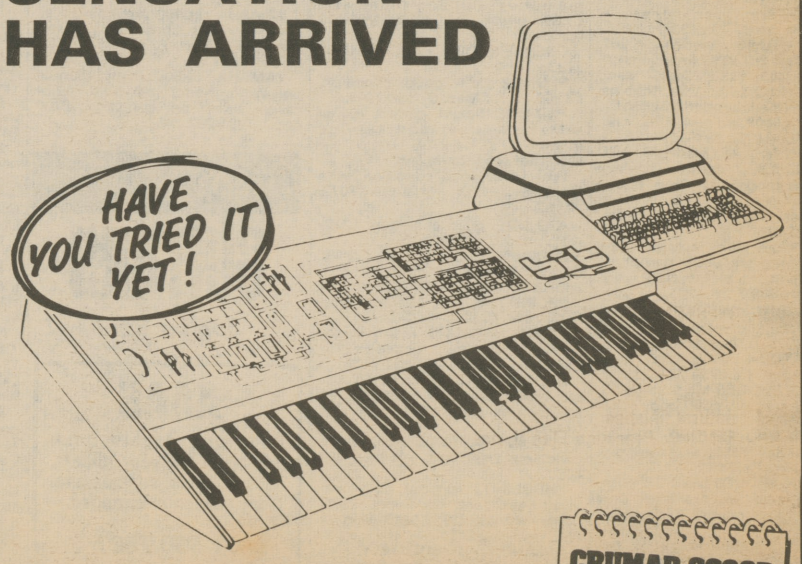

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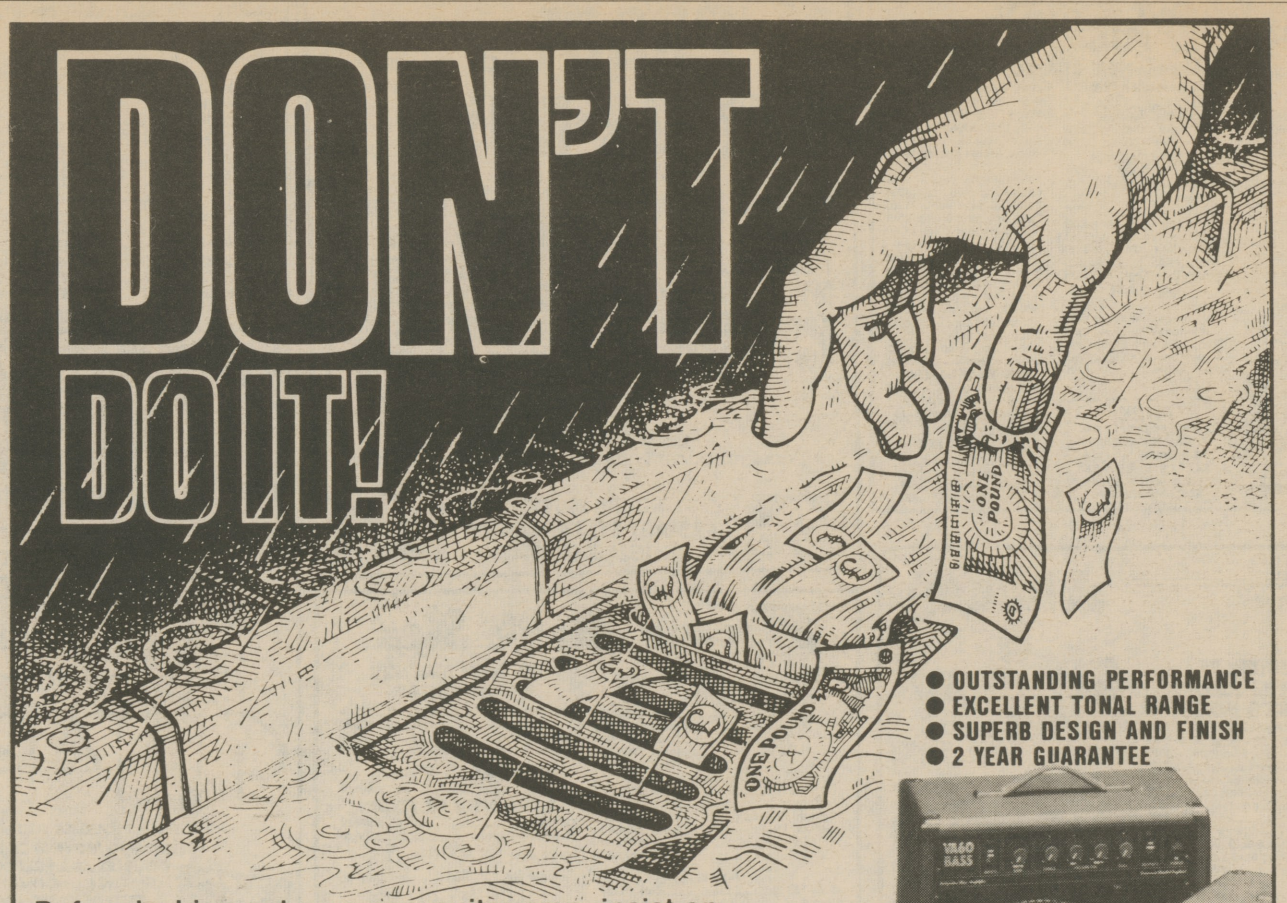

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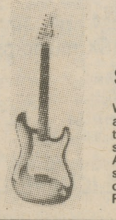

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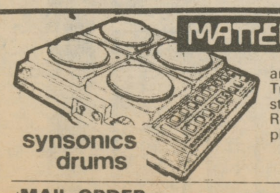

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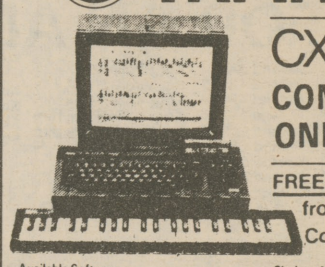

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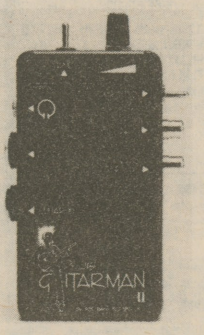

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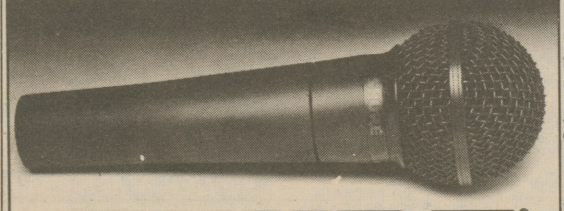

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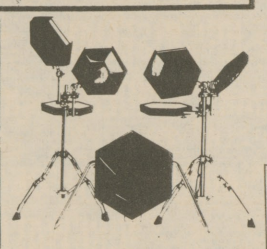

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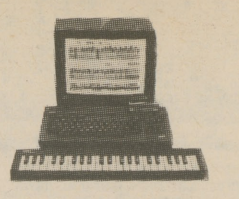

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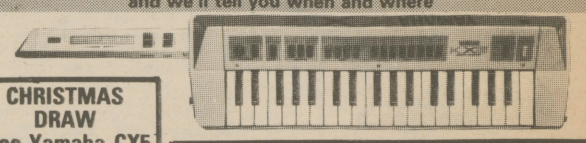

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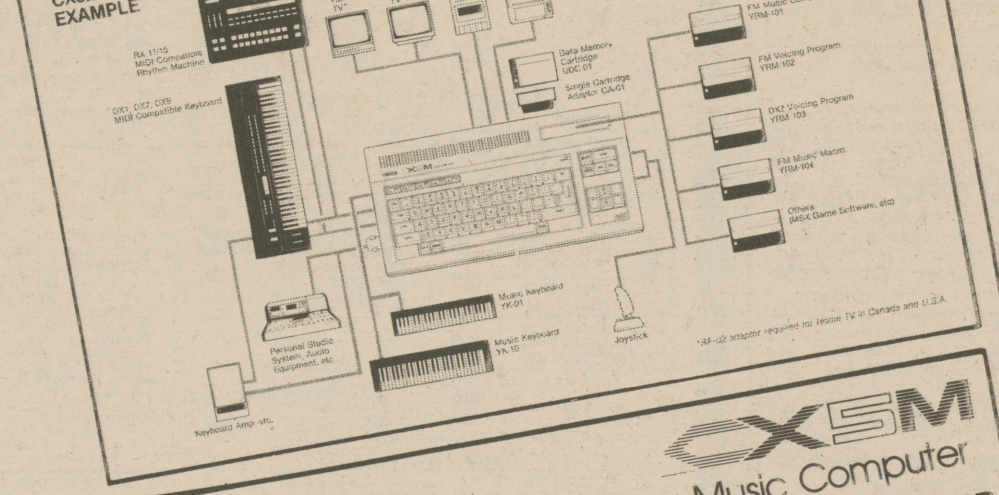

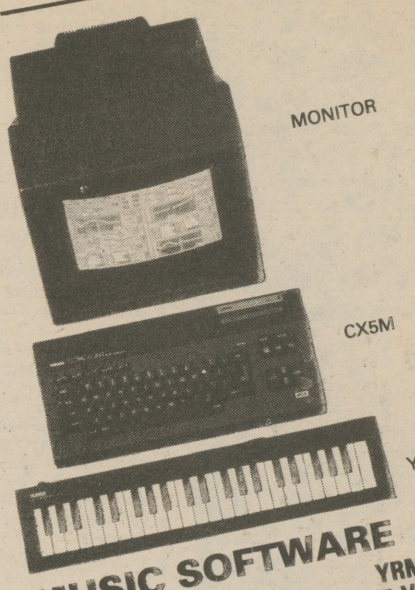

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